

MUSIC TECHNOLOGY SPECIAL! GANG GANG DANCE, JAKE ONE, TITTSWORTH, AND MORE.

# XLR8R

122  
NOVEMBER  
2008

ACCELERATING MUSIC CULTURE  
XLR8R.COM

TIPS AND TRICKS

FOR SHAPING YOUR SOUND



THE BUG,  
WARRIOR QUEEN, AND  
FLOW DAN BEAT DOWN  
AND RECONSTRUCT DUBSTEP,  
DANCEHALL, AND FUTURE BASS.

0 71486 01119 4

\$4.99 US \$6.99 CANADA XLR8R.COM  
PRINTED ON 100% RECYCLED PAPER

You're invited to a  
SingStar Party at my house  
**singstar**  
Vol. 2

When: Friday at 10pm

Share to Profile  
Your PSN

Some of the battles got  
more heated than others.

No girl can resist singing  
"Girls Just Want to Have Fun."  
We downloaded the song off the  
PlayStation Network to prove it.

This girl scored so high, confetti shot  
out of the ceiling. True story. Check out  
the video on my SingStar online.

She couldn't remember my name  
but knew every word of "Black  
to Black" by Amy Winehouse.

This guy was unstoppable!  
A legend! He scored over  
8,000 points on all 30 songs!

To see more party pics  
& videos, visit  
[www.SingStarGame.com](http://www.SingStarGame.com)

When everyone lost their voices, we  
let the real videos play on a loop.



ONLY ON  
**PLAYSTATION 3**



PLAYSTATION Network

CIVIL WAR  
SOLDIERS  
GETTING  
THEIR LEG  
SAWED OFF

WEREN'T  
GIVEN A  
VODKA  
CRANBERRY

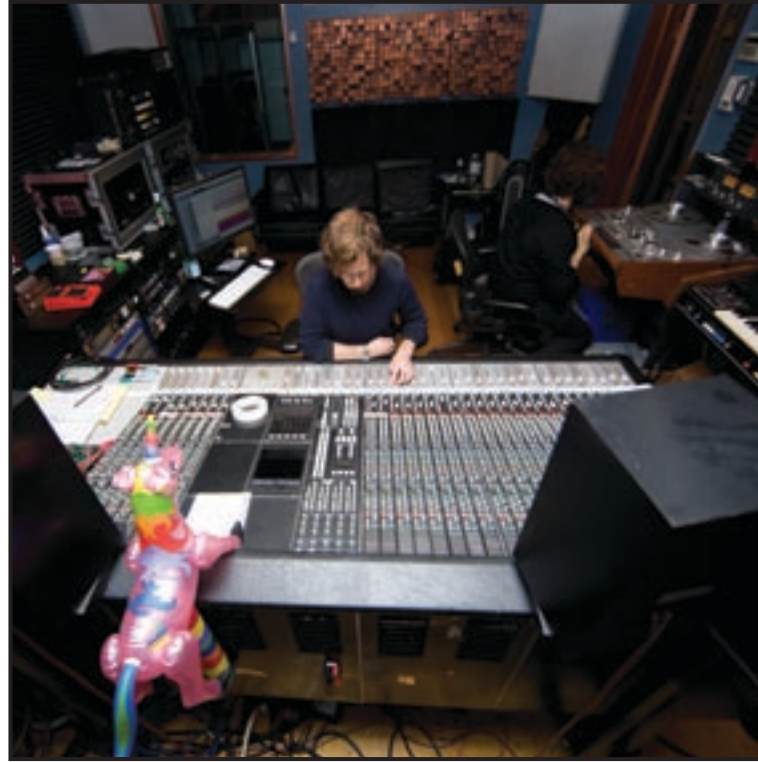
THEY WERE GIVEN BOURBON. AMERICA'S OFFICIAL NATIVE SPIRIT. FOLLOWING THE STRICTEST STANDARDS OF ANY WHISKEY, BOURBON CAN ONLY BE MADE IN AMERICA. USING ONLY NATURAL INGREDIENTS, AND NEVER ADDING ANYTHING ARTIFICIAL. JIM BEAM IS THE NUMBER 1 BOURBON IN THE WORLD. MAYBE IT'S BECAUSE SINCE 1795 WE'VE BEEN ABOUT THE STUFF INSIDE. JOIN US. [THESTUFFINSIDE.COM](http://THESTUFFINSIDE.COM)

HERE'S TO THE STUFF INSIDE



JIM BEAM® KENTUCKY STRAIGHT BOURBON WHISKEY 40% ALC/VOL (80 PROOF) JAMES D. BEAM DISTILLERS, INC. CLEVELAND, KY.





CHRIS COADY AT HIS DNA STUDIO. PHOTOGRAPHED IN NYC BY ANDY EISBERG

Issue No 122

MARTYN	14
PUNK BOOKS	16
MICHNA	18
SAY WUT	20
MARNIE STERN	22
MAX RICHTER	28
PASSIONS	30
THE BUG	36
TOTALLY FADED: INDIE ENGINEERS	44
THE MARTINEZ BROTHERS	52
GANG GANG DANCE	56
STYLE: SALEM	62
ALBUM REVIEWS	71
MUSIC COLUMNS	80
IN THE STUDIO: JAKE ONE	94
ARTIST TIPS: TITTSWORTH	96
COMPONENTS	98
VIDEOGAMES	102
TBC: CHIPTUNE STEALING	112



©2008 MOUNTAIN DEW, DEW, DO THE DEW and DO SOMETHING DIFFERENT are trademarks of PepsiCo, Inc.

DO SOMETHING DIFFERENT.™ DO THE DEW.®

## Ed's Rant: Signal to Noise



Managing Ed, Ken Taylor grinning like an idiot before an interview with The Bug and Warrior Queen.

Here's the scene: It's way past the eleventh hour of deadline. Captions still need to be written, flats still need to be red-penciled, photos still need to be secured, and December's issue needs to be planned—and where am I? Sitting in a Vietnamese restaurant a block from *XLR8R*'s new digs, slurping down an iced coffee with our publisher and awaiting just a moment of face time with cover stars The Bug and Warrior Queen before an *XLR8R TV* shoot. It seems silly to procrastinate any more at this point, but once they arrive, it's instantly clear why I'm here (and not still sitting at my desk, furiously typing away)—and why Kevin “The Bug” Martin was such an obvious subject for the cover of this Make Noise! issue (I'll explain that in a moment).

On his records, Martin lets his gear do the talking, but in person he's a captivating speaker—a bad bwoy in an Adidas track jacket and Ray-Ban shades who can wax philosophical on everything from racial and sexual politics in music to the simple joys of robot-shaped synth toys. For Martin, technology is in the mind of the beholder, and, as you'll read in Brandon Ivers' feature that follows, Martin pays as much attention to what culturally informs his music as to what technically generates it. At the end of the day, a record like *London Zoo* hits listeners like a ton of bricks not just because of the inimitably deep bass pulse, but because of the emotions and ideologies packed uranium-dense into its 12 tracks.

That's a big part of why we've opted to bestow our Music Technology issue this year with the theme “Make Noise!” We can't deny the impact that equipment set-ups and mic placement

have on what we listen to, but without a philosophical approach to music-making—or a political, social, or artistic one—what's the point? In our feature on independent studios, you'll find that everyone from A Silver Mt. Zion pointman (and head of Montreal's Hotel2Tango Studio) Efrim Menuck to TV on the Radio engineer Chris Coady has a special process of doing things that doesn't necessarily put technicalities first: for some, it's a morning spent just wearing earplugs and drinking PG Tips; for others, it's important to make peace with the entropy of the recording process.

For art-rockers Gang Gang Dance, who take the Make Noise! directive to its literal end, being unfocused (in the improvisational sense) is what makes their live show such a visceral experience. “How we make music and the way that I make visual art is very similar... Each field connects to the other. I can find certain shapes or colors as I make music that fit into making visual art and vice versa,” keyboard player Brian DeGraw told *XLR8R*'s Joe Colly, illuminating the band's abstract approach.

Don't get us wrong: This issue is still packed full with tech tips, equipment lists, gear reviews, recording sidebars—the whole shebang. We're just holding musical genesis in as high regard as we do musical synthesis—believing in, as Menuck might say, “music, people, labor, and impossible circumstances.”

Here's to keeping those solutions not-too-technical.

—Ken Taylor, Managing Editor

## Staff

### CREATIVE DIRECTOR

Brianna Pope (brianna.pope@xlr8r.com)

### EDITOR

Vivian Host (vivian.host@xlr8r.com)

### MANAGING EDITOR

Ken Taylor (ken.taylor@xlr8r.com)

### DESIGN DIRECTOR

Tim Saputo (tim.saputo@xlr8r.com)

### DESIGN AND PRODUCTION

Mark Bartling (mark.bartling@xlr8r.com)

### ONLINE MANAGING EDITOR

Jennifer Marston (jennifer.marston@xlr8r.com)

### RICH-MEDIA EDITOR

Bryant Rutledge (bryant.rutledge@xlr8r.com)

### PRODUCER, XLR8R TV

Kerry McLaughlin (kerry.mclaughlin@xlr8r.com)

### SENIOR WRITER

Toph One (redwine@xlr8r.com)

### VIDEOGAMES EDITOR

Ryan Rayhill (ryan.rayhill@xlr8r.com)

### COPY EDITOR

Frances Reade

### EDITORIAL INTERNS

Shane Cashman, Justin Maxson, Lulu McAllister

### STAFF WRITERS

Eric K. Arnold, Derek Beres, Nick Chacona, Martin DeLeon, Matt Earp, Rob Geary, Derek Grey, David Hemingway, Max Herman, Ross Hogg, Ethan Holben, Ross Holland, Justin Hopper, Josiah Hughes, Brandon Ivers, Jason Leder, Luciana Lopez, Monty Luke, Cameron Macdonald, Fred Miketa, Peter Nicholson, Tomas Palermo, Dave Segal, Jesse Serwer, Evan Shamon, Patrick Sisson, Janet Tzou, Tony Ware, Rico Washington

### CONTRIBUTING WRITERS

Nathaniel Adams, Brett Ashley, Tyra Bangs, David Bevan, Michael Byrne, Eric Coleman, Joe Colly, Allura Dannon, Stacey Dugan, Ali Gitlow, Andy Hermann, Connie Hwang, John S.W. Macdonald, Sam Mickens, Doug Morton, Matthew Newton, Malachai Phelps, Mosi Reeves, Chris Sabbath, Eric Smillie, Velanche Stewart, Terrence Teh, Roger Thomasson, Walter Wasacz

### STAFF PHOTOGRAPHERS

Andy Eisberg, Morgan Howland, Paul O'Valle, Dustin Ross, Ragnar Schmuck, Mathew Scott, Christopher Woodcock

### CONTRIBUTING PHOTOGRAPHERS

Juan Algarin, Lars Borges, Debbie Bragg, Matt Earp, Yannick Grandmont, Carleton Hall, Katie, Lindsey Jane, Kaars, Yulia Mahr, Lance Mercer, Marco Microbi, Richard R. Ross, Anja Schori, Josh Sisk, Jonathan Snyder, Noel Spirandelli, Francesca Tamse, The Seven Fields of Aphelion, Rachel Warner

### STAFF ILLUSTRATORS

Chuck Anderson for No Pattern, Derek Morris for Trophy, Colin Strandberg for The Work Steady

### CONTRIBUTING ILLUSTRATORS AND STYLISTS

Peter Boardman, Mark the Shark, Saputotime, Hannah Stouffer

### ON THE COVER

The Bug, Warrior Queen, and Flow Dan, photographed in London by Debbie Bragg.

### FEATURED TYPEFACE

Designed for *XLR8R* by Yego for 21 MC.

Pioneer  
sound. vision. soul

Pioneer  
PRO DJ

ALL-PURPOSE, ALL-STYLE, ALL-POWERFUL.

Pioneer

# DJM-700

Professional DJ Mixer

The core of every professional DJ rig is the mixer. Whether you play at home, perform at the club or jumpstart the party, you need your mixer to perform flawlessly, be packed with features and built to fit perfectly into your DJ style. We give you the new DJM-700, the perfect all-purpose, all-style professional DJ mixer. Play your way.

For streaming video demos, log on to: [www.PioneerDJ.com/DJM700](http://www.PioneerDJ.com/DJM700)

24bit/96kHz

## Contributors



### Brianna Pope

Brianna Pope, who has no middle name, has worked at *XLR8R* for nearly nine years, during which time she has done layouts, acted as Creative Director, and orchestrated many office dance parties, beer runs, and debauched birthday celebrations. She and her dog Foxy will be leaving the magazine to concentrate on making maniacal video art. Brianna will be remembered for her Vans 'n' hoodies uniform, her bacon and bourbon obsession, and the love, care, dirty jokes, and Mary J. Blige anthems she has bestowed on *XLR8R* and its staffers.



### Debbie Bragg

Global youth culture and music photographer Debbie Bragg is renowned for her intimate shots of difficult-to-photograph scenes, some of which have included Boboshanti Rastafarians, Bangkok lady-boys, and Trench Town rude boys. Whether taking portraits, reportage images, or style vox pops, Bragg's work is positive and full of life. She lives in the East End of London in an old dog-biscuit factory and is a season-ticket holder at Arsenal Football Club. She photographed this issue's cover subjects The Bug, Flow Dan, and Warrior Queen in London.

[debbiebragg.com](http://debbiebragg.com)



### Brandon Ivers

Brandon Ivers is a freelance writer based in Seattle, WA. His satiric voice and love of natural beauty can be found in both *The Stranger* and *XLR8R*, specifically in this month's cover feature. In the past he's profiled Flying Lotus, Jesu, and Modeselektor for *XLR8R*. An avid fan of rock 'n' roll music, Ivers maintains one of North America's largest Elvis Presley spoon collections. A devoted long-distance runner, Ivers has also raced against (and beaten) CBS-4 Boston weatherman Ken Barlow.



### Peter Boardman

As a young punk growing up in Connecticut, stylist Peter Boardman's interest in fashion was sparked from an early age. He drew deep inspiration from the DIY aesthetic, and went on to work on shoots at Italian *Vogue*, *Numero*, and *VMan*, apprenticing with various stylists and skillfully honing his craft. After interning at *Trace* magazine Boardman decided to go it alone. He styled this month's Salem fashion shoot, his first for *XLR8R*.

## Staff

### PUBLISHER/EDITOR-IN-CHIEF

Andrew Smith ([andrew.smith@xlr8r.com](mailto:andrew.smith@xlr8r.com))

### ADVERTISING MANAGER

Ethan Holben ([ethan.holben@xlr8r.com](mailto:ethan.holben@xlr8r.com))

### ADVERTISING SALES REPRESENTATIVES

Tanya Lutman ([tanya.lutman@xlr8r.com](mailto:tanya.lutman@xlr8r.com); 212-226-4339)

Carol Gillard ([carol.gillard@xlr8r.com](mailto:carol.gillard@xlr8r.com); 212-239-4554)

### EVENTS AND ONLINE MARKETING MANAGER

Shawn Reynaldo ([shawn.reynaldo@xlr8r.com](mailto:shawn.reynaldo@xlr8r.com))

### ADVERTISING AND MARKETING INTERNS

Judd Anderman, Brigid Moore, Quinn Smith

### ACCOUNTING MANAGER

Sally Mundy ([sally.mundy@xlr8r.com](mailto:sally.mundy@xlr8r.com))

### CIRCULATION MANAGER

Jennifer Marston ([jennifer.marston@xlr8r.com](mailto:jennifer.marston@xlr8r.com))

### SUBSCRIPTIONS

Shawn Reynaldo ([shawn.reynaldo@xlr8r.com](mailto:shawn.reynaldo@xlr8r.com))

### OPERATIONS CONSULTANT

Michael Prommer  
CO-PUBLISHER Arias Hung

**ADVERTISING:** Dial 415.861.7583, fax 415.861.7584, email [advertising@xlr8r.com](mailto:advertising@xlr8r.com), or mail *XLR8R* Magazine, 3180 18th St. #303, San Francisco, CA 94110

**SUBSCRIPTIONS:** Domestic: \$20 (one year, 10 issues) and \$40 (two years, 20 issues); Canada: \$40 (one year) and \$80 (two year); all other international: \$50 (one year) and \$100 (two years). Subscribe by credit card online or send payment to *XLR8R* Subscriptions, 3180 18th St. #303, San Francisco, CA 94110. Payment made out to "XLR8R Magazine," US funds only. International orders must be paid by credit card or international money order. Questions? Email [service@xlr8r.com](mailto:service@xlr8r.com) or subscribe online at [www.xlr8r.com](http://www.xlr8r.com).

**CIRCULATION:** Newsstand distribution through Curtis Circulation. For direct retail sales, Jennifer Marston at 415.861.7583 x226 or [jennifer.marston@xlr8r.com](mailto:jennifer.marston@xlr8r.com).

**CONTACT US:** San Francisco HQ: 3180 18th St. #303, San Francisco, CA 94110; New York Office: 114 Bowery, Suite #206, 10013, New York, NY 10001; [letterbox@xlr8r.com](mailto:letterbox@xlr8r.com), fax 415.861.7584

**BIG THANKS TO:** Trevor Seamon at Score, Tash at Ninja Tune, Dana Meyerson and JR Robinson at Biz 3, Gianpaolo Altomari at Homeroom, Sue Marcus at Stunt Company, Gamall Awad at Backspin, Shaun Kessler, and Leslie Buttonow at Korg.

**CORRECTION:** In issue #121, framebuilder Jordan Hufnagel was incorrectly identified as Keith Hufnagel.



*XLR8R* is printed on 100% recycled fiber EcoMatte Plus and Reincarnation Matte papers, which are manufactured with electricity offset renewable energy certificates.

*XLR8R* Magazine is published ten times a year by Amalgam Media, Inc. All writing, photographs, and artwork printed within the pages of *XLR8R* Magazine are copyright and property of Amalgam Media, Inc. and may only be reprinted with permission from the "Captain Redbull" publisher. Please mail letters, charts, complaints, submissions, general information and review material to *XLR8R* Magazine, 3180 18th St. #303, San Francisco, CA 94110, or fax us at 415.861.7584 or e-mail us at [letterbox@xlr8r.com](mailto:letterbox@xlr8r.com). *XLR8R* is a trademark of Amalgam Media, Inc.

**XLR8R** *write* **amalgam**

ISSN # 1526-4246 CSA # 1741454

Jump in.

XBOX 360

## What's new at XLR8R.com

Exclusive music, videos, news, and extras from your favorite artists uploaded daily.

### XLR8R TV



#### BUGGIN' OUT

To accompany this issue's cover story, we catch up with [The Bug](#) before his recent gig in San Francisco. With a nearly mute [Warrior Queen](#) in tow (she fried her vocal cords earlier that week in Vancouver), the pair discusses everything from London's ragga-bass scene to working with the many MCs that appear on The Bug's latest record, *London Zoo*, to Warrior Queen's rise to fame in Jamaica's male-dominated dancehall scene.

Catch new episodes of *XLR8R TV* every Tuesday, including our recent Portland round-up, interviews with The High Places and Glitch Mob, and a special Halloween trick-or-treat session with Parisian electro-pop princess Yelle.

#### NEW CONTENT EVERY DAY AT XLR8R.COM

Check out music news and features, free MP3 downloads, and reviews updated every day, plus photo blogs, music videos, free PDF versions of *XLR8R*, and a whole lot more at [XLR8R.com](#).

### PODCAST

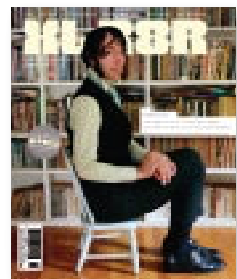
#### EXCLUSIVE GOODNESS FROM MARRIAGE RECORDS, CMJ, HOTFLUSH, AND MR. SCRUFF

This month's podcast offerings run the gamut from indie rock to low-end bass to jazz-happy hip-hop. First up is a mix from Portland label Marriage Records and a set featuring artists who will appear at this year's CMJ Music Marathon. After those, be sure to check out an exclusive, bass-heavy set from Hotflush and Scuba Recordings, and finish things out with a taste of the latest favorites from Ninja Tune mainstay [Mr. Scruff](#).



For a lethal dose of *XLR8R*'s favorite tunes, sign up for our weekly podcast at [XLR8R.com](#), where we feature exclusive mixes from all across the spectrum.

[XLR8R.COM/PODCAST](#)



#### SEPTEMBER NO. 120

Interview excerpts with Daedelus, Aaron Rose, and Adam Wallacavage

Film clips of Athens, *GA-Inside/Out*, and vintage shows from Athens bands

More fashion favorites from J\*Davey

Extended wild times with style maven Peggy Noland

Daedelus on *XLR8R TV*

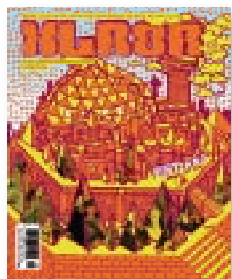
Dre Skull's New Orleans sissy bounce podcast

[XLR8R.COM/120EXTRAS](#)



#### LOOK FOR THE XLR8R.COM EXTRAS ICON

This issue is filled with online extras, including extended interviews, photo outtakes, audio clips, and videos. See them at [XLR8R.COM/122EXTRAS](#)



#### OCTOBER NO. 121

Interview excerpts with Panther

A history of Portland punk with Mark Sten

Portland artists' favorite local haunts

*XLR8R TV* episodes with Honey Owens, White Rainbow, and Matt McCormick

PDX style as seen through the eyes of its artists

[XLR8R.COM/121EXTRAS](#)

## XLR8R's "Pure Kaoss" Contest

Snag a snazzy [Korg Koassilator](#) and some Bugged-out tunes.



When it comes to making noise, Korg instruments have been a staple of our favorite producers and artists for decades. Korg is a name that's found in just about every issue of *XLR8R*, whether it's new gear in the Components section or classic synths and drum machines in Artist Tips or In the Studio. One of our favorite Korg toys of late is the Kaossilator, a handheld dynamic phrase synthesizer from which even the most novice musician can

conjure amazing sounds, and Korg is giving away three of them for this issue's contest. On top of that, our good friends at Ninja Tune are also throwing in three Bug prize packs, including CDs, t-shirts, and vinyl.

To win, answer the following question:

**What is the name of the album on which Kevin Martin and DJ Vadim collaborated?**

Winners will be chosen randomly from all correctly answered entries.

**One grand-prize winner will receive:** a Korg Koassilator, a Bug t-shirt, and a copy of *London Zoo* on CD and vinyl.

**Two runners-up will receive:** a Korg Koassilator and a copy of *London Zoo* on CD.

Entries will be accepted via standard mail and email. Entries must be received by November 25, 2008. Send your entry to: *XLR8R*'s Pure Kaoss Contest, 3180 18th St. #303, San Francisco, CA 94110 or email [contest@xlr8r.com](mailto:contest@xlr8r.com) with "*XLR8R*'s Pure Kaoss Contest" in the subject line. All online entrants' email addresses will be provided to Korg USA.

[myspace.com/kaossilator](http://myspace.com/kaossilator), [ninjatune.com](http://ninjatune.com)





BJ "Bitter" Bastard's

Cancel

http://www.DumbestiPhoneApps.com

Dumb iPhone Apps

When the iPhone came out, you couldn't go to a party, a dinner, work—okay, basically anywhere—without being accosted by someone wanting to show you all the features of their cool new toy. The furor should have died down, but it's only getting worse now that there is a specialty application for *everything*. While we await the "Send nasty letters to Palin" and "Track your bowel movements" functions, check out BJ "Bitter" Bastard's picks for the worst apps in the iTunes store.

**Babe-O-Meter**

If you think Dave & Buster's is a hoot, this one's for you. Made by the horrifically named Chillingo Ltd., this ratings meter randomly scores you on how babelicious you are. Really, it's not fair for Apple to give a leg up to dumb girls with no self-esteem and the lame guys that try to pick them up. For the pain this will wreak on unsuspecting bystanders, this app should cost \$20.

**Baby Babble**

Not since the heroin-hallucinated baby in *Trainspotting* has a virtual infant been this, well, gross. Like some leftover from early '90s Photoshop, you're meant to finger this psychotic baby's hands, feet, and tummy, causing it to giggle, burp, and over 160 other things that annoy you when babies do in real life.

**Pottery Wheel**

Pretend you're Demi Moore in *Ghost* with this "stress-reducing" simulated pottery wheel. Yay. The only thing more boring than squishing virtual clay is someone giving you an iPhone tour of all the amaaaazing fake pots they've made.

**iMilk**

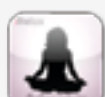
Ever wanted to virtually drink a glass of milk? I know I have. Actually, you know what I've wanted to do even more? Shake my iPhone maniacally up and down for two minutes to create virtual whip cream that I can virtually squirt all over your body and then lick off. Virtually, of course.

**Blofeld**

"Do you like the contented purring and the relaxing effect of a cat but there is no one [sic] at hand when you want to relax a bit?" reads the creepy description on this computerized pelt. Not a cat mock-up, mind you, just a piece of pixelized fur that you are supposed to stroke in a "smooth and pleasing way" until it starts purring. Just talking about this makes me feel like a pet perv.

**Mayan calendar**

Because nothing makes the workday fly by faster than counting the seconds until the world ends.

**Any "Relaxing" or "Zen" application**

Gee, I don't know why I feel so stressed out! I mean, I tried rearranging my Attaining Zen fake rock garden and that didn't work, so I turned on that iRelax app with the fake nighttime sky and stared at that for a few seconds, but then I got bored so I tried that Relax app with its nighttime beach scenes but the sound kept resetting itself every five minutes so I turned on this other...

**Lady Biz**

For \$14.99, ladies can use a special pink interface to keep track of breast tenderness, waking temperature, cramps, and intercourse. Um, anyone remember iCal? Also, if you're so busy blogging about your giney health and your "cycle," do you even have time to work? Any dude who sees this Lady Biz app on his girl's phone is probably going to run for the hills.

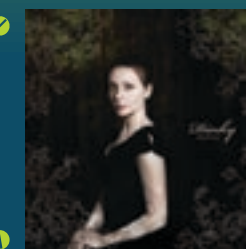
**Tea Timer**

If for some reason you don't know how to make tea, or how to use the timer function on your phone, you need this app. Also, you're a retard.

**Light Saber**

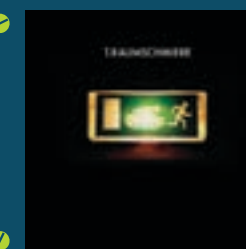
A fake light saber that makes a noise when you swing your phone. *Star Wars* dorks, enough already!

GO DIGITAL.

exclusive downloads  
from beatport.combeatport digital  
download network

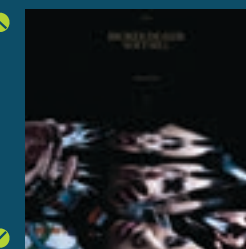
**ARTIST** Dinky  
**RELEASE** 'May Be Later'  
**LABEL** Vakant

"Since infiltrating the formerly all boys Vakant team this summer with her 'Move In' EP, Dinky has brought with her a welcome infusion of freshness and bloom to the otherwise dank locker room. Now, all nice and settled, comes her third album via her new Vakant home. 'May Be Later', like the artist, is the prototypical combination of beauty and brawn."



**ARTIST** T.Raumschmiere  
**RELEASE** 'I TANK U'  
**LABEL** Shitkatapult

"Here comes the bomb! T.Raumschmiere is back with his new killer album 'I TANK U'. Featuring Puppetmastaz, Warren Suicide, Deichkind and many more. Out now on his own homebase Shitkatapult."



**ARTIST** Broker/Dealer  
**RELEASE** 'Soft Sell'  
**LABEL** Spectral Sound

"Broker/Dealer's second release for Spectral Sound sells itself softly - at first. The 'Soft Sell' EP retains the dreamy expansiveness and seamless production of Broker/Dealer's album work, but places its foot firmly on the dance floor. Thomas Fehlmann remixes 'Soft Sell' twice."



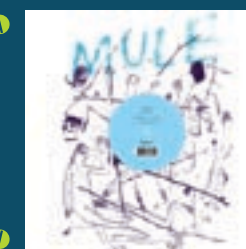
**ARTIST** Gemmy  
**RELEASE** 'BK 2 The Future'  
**LABEL** Punch Drunk

"New generation bass music from the murky UK underground, Gemmy's anthemic 'BK 2 The Future' finally surfaces after a year of constant clockwise and anti-clockwise rotation on Bristol soundsystem. Shuffling, futurist bass grooves. Pure delirium on Peverelist's Punch Drunk imprint."



**ARTIST** Various Artists  
**RELEASE** 'Famous When Dead VI'  
**LABEL** Playhouse

"Playhouse continues its legendary and notorious compilation series 'Famous When Dead' with its sixth edition. Conceived to collect and present the labels 12" highlights, this time it features some previously unreleased rarities by the likes of MyMy, Roman IV (Roman Flügel) and new arrivals Holger Zilske and X-District (Jimmy Edgar and Laura Clark), plus the biggest and most inspiring hits since the last volume."



**ARTIST** Foog  
**RELEASE** 'Declination'  
**LABEL** Mule Electronic

"With two albums at File Records Japan and three limited 12"s, Foog is already one of the most popular Japanese House projects. His past releases were supported by numerous artists, from Carl Craig to Loco Dice. Check it out!"

Beatport.com | Download Electronic Music  
MP3 / MP4 / WAV now accepting PayPal

Proud Partners With:  
NATIVE INSTRUMENTS



A Dutch drum & bass convert takes dubstep beyond South London.

# Martyn

**Martijn Deykers has a hit in a genre that, up until this year, he knew little about.** “Broken” melded a hammered dub rhythm—a sound like railroad tracks crackling beneath passing subway trains—with iridescent synth chords; it was heralded by many in the dance scene as dubstep’s single of the year. “[It was] kind of strange to me, because I didn’t really know that much about dubstep at that time at all,” recalls Deykers, who is spiritual kin to cerebral bass artists Burial and Kode9. “Now all of a sudden I’m a dubstep artist,” he says, chuckling.

The man the dubstep scene has come to know simply as Martyn has been a drum & bass DJ in his native Holland for more than a decade (he even recently collaborated with Mancunian D&B king Marcus Intalex). Deykers grew up in Eindhoven, but eventually settled in Rotterdam (his record label, 3024, is named after his old zip code there), and his fingerprints are all over the Red Zone D&B club nights that were held throughout the country.

Martyn’s recent slew of 12-inch singles take dubstep into the wilderness far outside London, often crossing over with the likes of Flying Lotus, who gave his “Natural Selection” an icy cool-down mix, and taking on more danceable, ethereal qualities (rather than dubstep’s typically dark and foreboding sensibilities) on “Twenty Four” and “Vancouver.” “All I Have Is Memories” features haunting piano chords drifting in and out of a groove of pulsating two-step beat and layers of disembodied vocals, while “Velvet” spaces out with ringing, over-processed jazz-organ chords and snare hits that keep the blood flowing.

Dividing his time between DJ gigs in Europe and producing music at home in the DC suburbs (he recently made the move to the U.S. and is awaiting citizenship papers after marrying his American wife), Martyn frequently maintains a blog, a forum for news on his releases and his strong opinions, such as his dismay over Burial revealing his identity. He’s consistently outspoken about the idea of dubstep spreading beyond its South London roots, and is pleased to see artists outside of the U.K. taking the genre into their own hands.

“That’s only good for the sound because everyone just brings their own influences to the table as well,” he states. “That makes the music even more exciting than it already was.” To that effect, he’s doing what he can to make dubstep his own by blending in plenty of hip-hop and four-to-the-floor sounds on his upcoming album. “It’s going to be a mixture of sounds and we’ll see where it ends up,” Deykers says. “I’m not sure myself.”

• Martyn’s debut album will be released early next year on 3024.  
3024world.blogspot.com

# Boots And Braces

Two books take a personal look at punk and hardcore.



An image from Gavin Watson's *Skins & Punks*.

If you like looking at skinheads—and really, who doesn't?—then you will get a thrill from *Skins & Punks: Lost Archives 1978-1985* (Vice Books; hardcover, \$40), a compendium of personal photographs by British photographer Gavin Watson. Shot in London and Watson's working-class hometown of High Wycombe, the photos of Watson's friends and family combine to form a touching document of a life lived in skinny suspenders and carefully laced combat boots (especially riveting are childhood photos of Watson's brother Neville who, as a 10-year-old in full two-tone attire, appears to have been cool since birth). While you'll find plenty of subtext and sartorial inspiration here—these photos were a large part of the inspiration for Shane Meadows' film *This Is England*—there is little

in the way of actual text; those expecting titillating stories should look elsewhere.

Meanwhile, on this side of the pond, Nathan Nedorostek and Anthony Pappalardo have cooked up the latest love letter to the American hardcore movement with *Radio Silence: A Selected Visual History of American Hardcore Music* (MTV Press; softcover, \$29.95). Following in the footsteps of *American Hardcore*, which documented the beginnings of the scene in the early '80s, and *Out of Step*, Raymond McCrea Jones' 2007 photo book on straight-edgers, *Radio Silence* views the homegrown punk movement from a historical and aesthetic perspective, using artifacts and anecdotes as a way to tell the story of bands as diverse as Minor Threat and

The Necros, Sick of It All and Suicidal Tendencies, The Cro-Mags and Crucifix.

The tome takes a meandering scrapbook approach, but it works, giving more space to photos and behind-the-scenes stories than boring history lessons. If you've got your own relationship to hardcore, this collection of letters, t-shirts, old flyers, and more will send you spiraling back to memories of your first Agnostic Front show or Youth of Today album; if you don't, there's enough style details and graphic design inspiration to send your brain into mosh mode. *Vivian Host*

[radiosilencebook.com](http://radiosilencebook.com),  
[myspace.com/gavinwatsonskins](http://myspace.com/gavinwatsonskins)

# MIDNIGHT CLUB 湾岸 LOS ANGELES



# OUT NOW

[WWW.ROCKSTARGAMES.COM/MIDNIGHTCLUBLA](http://WWW.ROCKSTARGAMES.COM/MIDNIGHTCLUBLA)



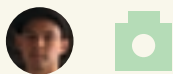
PLAYSTATION 3

XBOX 360 LIVE



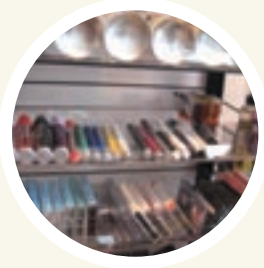
# In My House Michna

The Brooklyn-by-way-of-Miami prankster (sometimes known as DJ Egg Foo Young) reveals the secrets of his favorite machines.



→ **MicroKorg synthesizer**  
This came out in 2002, and became really popular with all the synth-rock bands, like Ladytron. It's affordable, small, portable. You hear it on all those The Glass records. I stopped using it a year ago but, as with everything, you can pull something great out of it if you use it creatively.

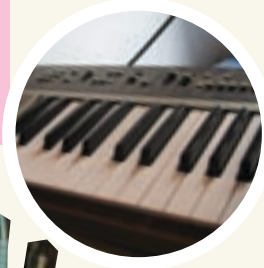
→ **Korg Kaossilator phrase synthesizer**  
Thirty years after the release of the Korg MS-20 synth, you have all of its sounds in this tiny thing. I'm working on a new live show and the drummer wanted to get quads—those drums they use in marching bands—but this makes all those sounds, and sound effects (good for DJing). I'm predicting that people are going to circuit-bend these, like make a knob on the side that distorts and pitch-bends the sounds. It's fun... and battery-powered!



→ **E-mu SP1200 sampler**  
This is the Pete Rock specialty, the machine that defined the "golden era of hip-hop." You're limited to 10 seconds of sample memory, which leads to producers finding many creative ways to use this. One of the most popular is sampling a 33rpm record on 45 then pitching it up or down. All those squealing samples on the first Cypress Hill record are made from samples of B.B. King's guitar-playing sped up. The machine itself adds grit and a bit of harmonic distortion, which means the drums end up sounding fatter.



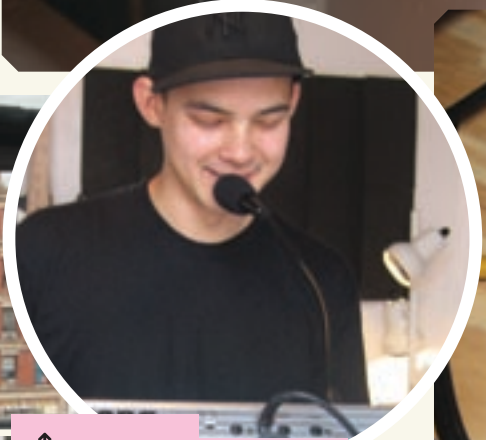
→ **Yamaha PS-55 keyboard**  
My uncle bought it and never used it, so he gave it to me. It's very much a keyboard your uncle would have had in his living room in 1984, with disco and samba rhythm presets.



← **Moog Moogerfooger pedal**  
Moog pedals are more expensive but you're paying for Moog-quality oscillators—it has to do with the warmth of the sine waves. Pedals are fun because you start to play around more, like, "I wonder what my trombone would sound like through this?"



↑ **Maestro Echoplex**  
This is a 100% analog tape delay from the 1960s. Inside the machine, there's a tape that records the sound and then gets looped. When you increase the sustain, it's like the tape is being saturated. I compare it to saturating a sponge with soap, where it gets whiter and whiter the more you squeeze it. As I move this knob from left to right, it changes the rate of echo. It makes everything noisier and warmer. You can do this on the computer, but the actual machine is wilder and you get more feedback.



↑ **Korg R-3 synthesizer**  
I'm not loyal to any brand, but I do find that Korg has a warm repertoire. And I mean warm like... Tiesto. [plays big-room synth line]. It has lots of strings, lead sounds, and more current electronic sounds, and it's useful for bass. The vocoder on this is pretty good quality. [Sings a song about QVC through the vocoder.]



↑ **Boss Dr. Rhythm DR-660 drum machine**  
I think there is a picture of this on Squarepusher's first album. This is my first drum machine; it's velocity-sensitive, and you can sequence in step- or real time. When I first heard drum & bass, I was like, "How did they do that?" I eventually found out it was done with an Atari computer, but I tried to use this. Even though I rarely use this, I wouldn't throw it away because using drum machines with effects is the greatest thing known to man.



↑ **Death By Audio Harmonic Transformer pedal**  
Lately, I've been running everything through the Harmonizer to get a big reverb or flange spread. This is the money pedal. It makes things sound more spatial, and sometimes more aggressive. Girth is good. I use it with a lot of discretion though; it's like adding 10 cloves of garlic to your soup. Trent Reznor is a big fan—on his new releases you can hear this all over. It sounds like the guitar is bleeding.



Michna's *Magic Monday* is out now on Ghostly International. [myspace.com/eggfooyoung](http://myspace.com/eggfooyoung)

For more tech talk from Michna, visit [XLR8R.com/122extras](http://XLR8R.com/122extras).

# Say Wut

**It doesn't take living in Baltimore to know a Say Wut track.** The anthems, the bombastic horns, the overflowing, overpowered synths—the producer brings it harder than even some of the oldest of Baltimore club producers, cats who were making the stuff back when it was in its rawest, primordial chop-on-the-fly form.

Say Wut wants to rule your body absolutely all of the time and then pick you up off the floor post-collapse and send you back out into the sweating throng. While Blaqstarr—club music's de facto statesman outside of B-more—wants to get you laid, Say Wut just wants you to go: get hyper, pop off, whatever.

That “go” is this supremely relaxed and humble producer's watermark, a sample of a Freebloodz lyric that you probably couldn't find in 10 years alone with the Atlanta crew's discography. “No one would even believe where I got that sample,” Say Wut half-brags to me in his West Baltimore basement studio. (Hint: Lil Jon did the beat.) It's just the word “go” pitched and pumped up 'til it sounds like it could start the next wave of Baltimore riots. “I can sit here now and trick a sample so many different ways,” he says.

“Go” is in damn near every Say Wut track and hasn't started a riot yet, no matter how often his beats are killing dancefloors in Baltimore. On this summer's drag race of an EP, *Keep Rockin'*, it gets another cozy home in “Go Pt. 2,” the sequel to Wut's trademark anthem. “People like [that sample] so much; I wanted to keep on this path of Mr. Go, DJ Say Wut,” he says. “Go—that's a hot sound to me. It can mean a million different things to any individual.”

Right now Say Wut is making club tracks for Baltimore's venerable Unruly Records, along with running his own recording studio, production house, and DJ collective, Horsemen Entertainment. Horsemen is named after his old dance crew, which pretty much owned floors under the decks of club originators Scottie B and DJ Big L, long before Say Wut even touched a pair of 1200s.

Say Wut started off with the dancing, moving into DJing only in the past few years to help with Horsemen's bottom line. “[As dancers], we heard certain things; we knew what would set the whole club off,” he explains. “We knew what would set the whole precedent of the entire club. They made circles around us. Once they saw [our] reaction, they would react on a song. That's where I [learned] what would work in the club. From a dancer to a producer to a DJ... It's still hard; I play certain things and I just want to go out there and get down.”

• Say Wut's *Keep Rockin'* EP is out now on Unruly. [myspace.com/saywutmusic](http://myspace.com/saywutmusic)

Ready. Set. Go.  
A Baltimore dancer-turned-breaks man takes it into overdrive.



**On A Mission**  
2008

Dismantling his enemies with humiliating efficiency, Q brought the freshness to TAG Records and the world.

Hear Q's new single "On a Mission" at [TAGRecords.com](http://TAGRecords.com)

KEEP IT FRESH  
*Make History*

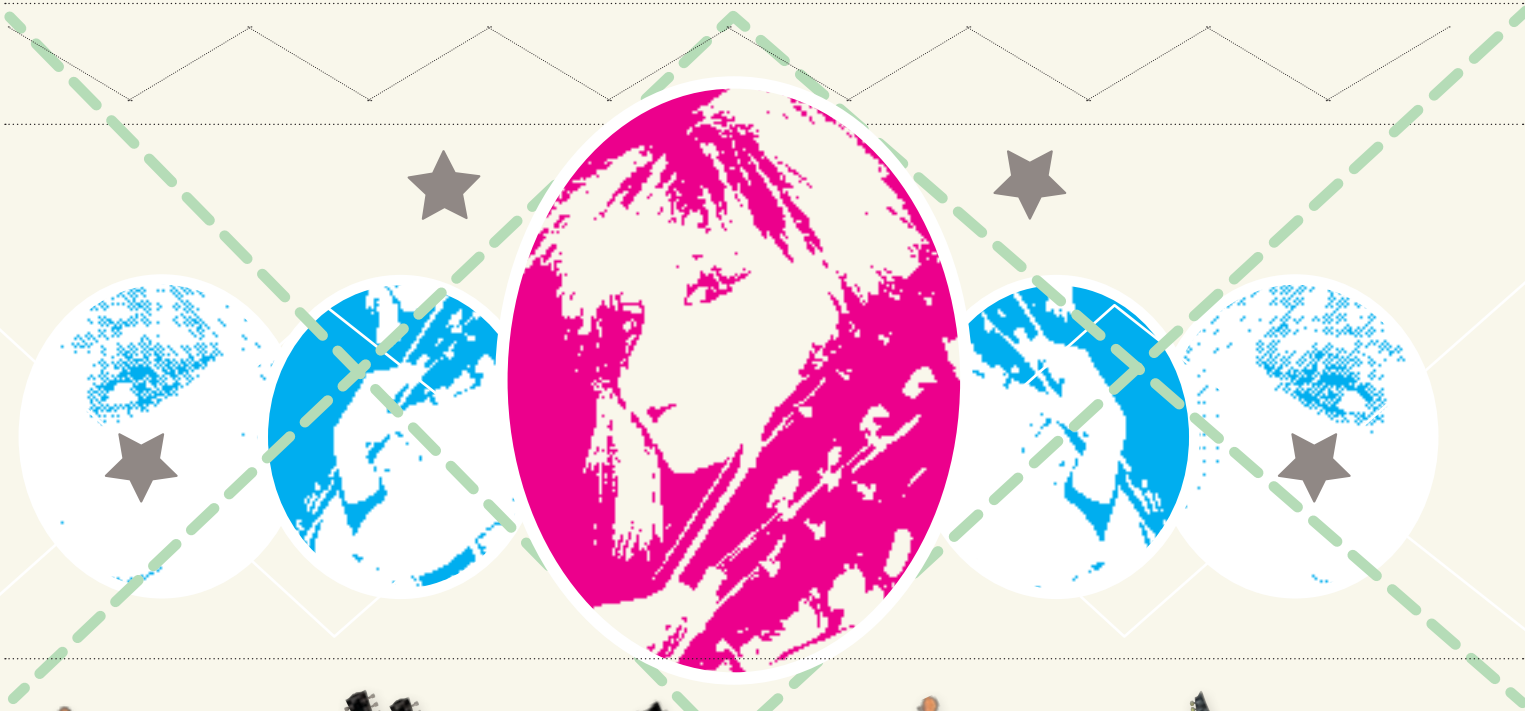


Interview Josiah Hughes

**Five Star** Marnie Stern

The Brooklyn guitar hero shreds some light on her favorite **battle axes**.

\*\*\*\*\*



**Fender Telecaster**

Bruce Springsteen in the house! I can't afford one of these, but I pick them up at the guitar store all the time and play them. Boy, does it play smooth! The texture is just so sweet-sounding and I'd like to get into adding some of that into my songs, so I'm hoping to get one at some point in the future.

**Gibson SG Double Neck**

Truth be told, all of my guitars are falling apart. I have a Gibson SG Double Neck that's a 12-string on the bottom and six on top. I love the grit and punchiness of this guitar, and it is just badass in general, but I rarely play it out because it is so damn heavy. It literally pulls all of my body weight backwards and forwards, and I have fallen over a couple of times. In terms of writing, the 12-string helps me find melodic guitar lines really easily.

**Danelectro**

The Danelectro I have is really more nostalgic for me than anything else. It was the first electric I ever bought; I got it for a couple hundred bucks. It's a Japanese reissue and I haven't changed the strings in years, but it seems to fit with the style and sound. I mainly use it when I am recording single-note lines that are more chirpy-sounding.

**Fender Jazzmaster**

This is the guitar I have been using *ad nauseum* for six years or so. I love its clean tones for certain kinds of tapping parts, and I also love it hooked up to different distortion pedals. The neck is nice and long—that helps me go way up on the neck for tapping and not have to worry about my arm getting stuck on the body. But since I have used it into the ground, it's definitely on its way out. The guitar is bowed, so in certain places the strings are muted, and it's a real bummer to me.

**Ibanez JEM (with LED)**

I want the LED Ibanez that lights up like a laser light show. [Hella's] Zach Hill and I saw one at the music store in Sacramento, and it was just calling out my name. It was \$5,000, so it was sad leaving the store that day without it.

Marnie Stern's *This Is It...* is out now on Kill Rock Stars.  
[myspace.com/marniestern1](http://myspace.com/marniestern1)

# Add some **KAOSS** to your life



**EVERYONE NEEDS A LITTLE KAOSS**

The addictively fun KAOSSILATOR brings out the musician in everyone. Its incredibly easy to use touch pad provides access to 100 synths, drum sounds and preset rhythms. Record and stack sounds infinitely to create musical phrases all your own.

[www.korgkaossilator.com](http://www.korgkaossilator.com)

**KAOSSILATOR**  
DYNAMIC PHRASE SYNTHESIZER

**KORG**

**Clothes Captioned**

# Homeroom Clothing

An S.F. streetwear company indulges childhood antics and gets its grown man on.

When Alex "Alva" Valdaman was in college, he made a custom hoodie out of six yards of fabric; a few hours after it was finished, he was walking on San Francisco's Haight Street when he was stopped by a woman who worked for *Complex* magazine. "She asked what he was wearing, and he told her it was his very own creation," explains Gianpaolo Altomari, one of six people that run the business. "She asked the name of his company and he told her that he didn't have one... She told him that he should." Valdaman, who comes from a few generations of tailors, took the advice to heart and started Homeroom Clothing, which now counts Kanye West, Lupe Fiasco, and local rapper Niko Villamor among its fans.

Homeroom puts out a good amount of wear 'em 'n' tear 'em tees, but their real strengths are unique cut 'n' sew hoodies and jackets that really fit, and good accessories, from well-done plaid New Eras to their own jewelry line. We stopped Altomari mid-way through a Mission District burrito, and asked him to walk us through their "rugged but soft" holiday line. *Tyra Bangs*

homeroomclothing.com

**Vintage BMX V.2 tee (\$30)**

The bicycle is our favorite form of transportation. We paid homage to it for the holiday season with the old-school BMX graphic.



**Counter Attack shirt (\$92)**

This is a lively plaid shirt, which can almost be outerwear due to its fill lining. I've always been into very loud plaids, so I wanted to do one for the holiday season with an outerwear feel to it.



**Love is War button-down (\$92)**

The Love is War button-down is a rustic take on a San Francisco classic, juxtaposed with a very soft linen. The monstrous pockets become subtle in the buffalo plaid, which gives it a nice touch.



**Strapdown bomber jacket (\$182)**

The Strapdown was an inspiration from the old-school Lemans jackets. I actually found the fabric after Lupe Fiasco and I thought about using something similar for a future project.



**Revenge jacket (\$150)**

The Revenge is a vintage storm jacket that incorporates a lot of textiles you see inside San Francisco vintage stores. It is made of a polyester shell, with a burgundy Gant plaid wool lining.



**Selvedge hat (\$33)**

Our hats are made from leftover fabric from our custom jackets. The interior of the hat matches all the tones of the outside fabric, but in a louder fashion.



"A SURE CONTENDER FOR GAME OF THE YEAR" -IGN



A Deadly New Ally—Your partner, Elka, is your greatest weapon against the darkness.



A New Hero Emerges—Master the elite, acrobatic fighting style of history's most agile warrior.



An Epic, Open World—Your choices determine just how the story evolves.



COMING TO ALL NEXT-GEN GAMING CONSOLES AND PC

**DECEMBER 4<sup>TH</sup>, 2008**  
WWW.PRINCEOFPERSIAGAME.COM



**UBISOFT**

© 2008 Ubisoft Entertainment. All Rights Reserved. Based on Prince of Persia® created by Jordan Mechner. Ubisoft, Ubi.com, and the Ubisoft logo are trademarks of Ubisoft Entertainment in the U.S. and/or other countries. Prince of Persia is a trademark of Jordan Mechner in the U.S. and/or other countries used under license by Ubisoft Entertainment.

Elements

# Coming Attractions

What happens in Vegas doesn't stay in Vegas! A sampling of spring 2009 looks from the clothing tradeshows Pool, Project, Magic, and S.L.A.T.E.



Red, white, and blue looks from Montreal brand Finn.



Slim kickins' from Danish brand Rubber Duck.



Form meets function in Gravis' pared-down messenger bag and backpack.



Stunning shades from Rubber Duck.



Eos is producing Pan Am's exclusive watch line.



Matt from S.F. brand Free Gold Watch shows off their Best Friends tee.



Wild patterns and chill colors meet on these tanks from L.A. brand Villains & Vagabonds.



High-style waterproof travel gear from Incase.



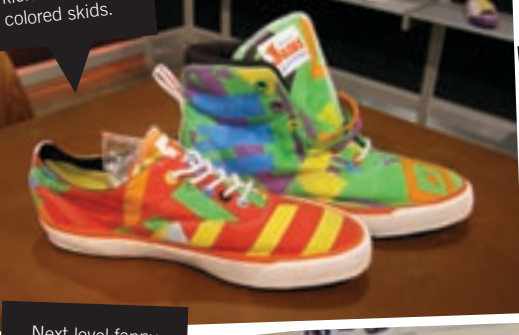
It's all bright flannels and paint splatters for L.A. line UNIF.



Moon boots are back at Fila.



Nautical looks for spring at Trovata.



Converse teams up with '80s brand Jams to kick out Skittles-colored skids.



Next-level fanny packs from Philly's Magick Outlaw next to Fleathers' leather earrings.



Boot maker Dr. Martens branched out with patent leather accessories.



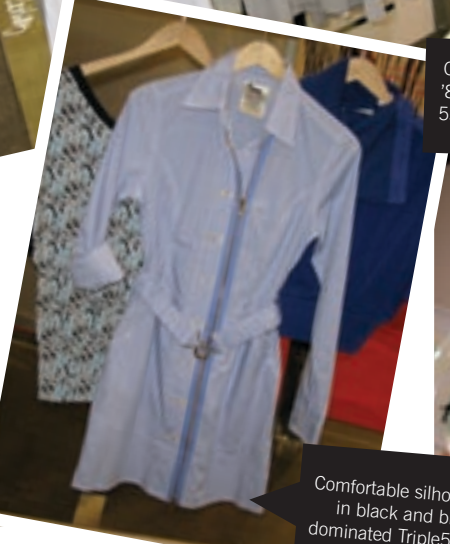
Mishka's bright and strappy backpacks.



Peggy Noland channeled clouds and Teletubbies at her booth.



Generic Costume's Kevin Carney delivers modern rave essentials at Acid Haus.



Comfortable silhouettes in black and blue dominated Triple5Soul's women's line.



Outer space meets '80s electro-funk in 55DSL's spring line.



Oksana Badrak designed plates for Poketo.

# Max Richter

An experimental composer pours his heart and soul into your cell phone.



Talking with avant-garde post-classical composer Max Richter about his influences is truly inspiring. In a single breath, he's able to make connections between Romantic music of the 1800s and the work of Steve Reich and John Cage, all the way through Boards of Canada, Aphex Twin, and Kraftwerk to Johan Johansson and Colleen, who he sees as contemporaries. "What's interesting is that a lot of these things sound very different," he explains via phone from his Berlin home. "In a way, it's like we're all attempting to build a bridge, but it comes out different every time depending on who's doing it."

That bridge between classical theories and electronic experimentation is a central theme in Richter's life. At the age of 13, he was introduced to modern classical music from quite an unexpected source. "Our milkman was one of those guys who was secretly a musician," Richter remembers. "He used to get all of the early Philip Glass stuff as soon as it came out on vinyl, and he would deliver it with the milk."

That thirst for experimentation has echoed

throughout Richter's career. Classically trained in composition at the University of Edinburgh and London's esteemed Royal Academy of Music, Richter has scored independent films in Europe (as well as Will Ferrell's *Stranger Than Fiction*) and collaborated with ambient pioneers Future Sounds of London and English freak-folk queen Vashti Bunyan. His solo compositions have been similarly progressive—albums *The Blue Notebooks* and *Songs From Before* combine readings from Franz Kafka and Haruki Murakami with heart-wrenching piano compositions and dense blankets of synthesized static.

For Richter's fourth solo album, he turned his focus on an unlikely creative outlet: the oft-despised cell-phone ringtone. "As a musician, it seems like a waste. There's all these millions of loudspeakers walking around the world, and nothing to put in them," Richter says. As a result, he created *24 Postcards in Full Colour*, a collection of ringtone compositions that packs layers of emotional depth into one- and two-minute pieces. "I decided to treat them with as much

seriousness as I would a record," he explains. "I've put my heart and soul into them."

The live portion of *Postcards* involves Richter uploading MP3s of individual songs to different people's cell phones and meeting up with them all in a gallery, where he texts different individuals to set off their phones. "I don't have any control over the order in which the pieces could be played," he says. "It's almost like a cloud or constellation of little pieces which all join up because they share a lot of material. I thought, why not just abandon idea of an object with order?" he continues. "I would just make these pieces that hang together because they're kind of related. In a way, it's an iPod Shuffle to the Nth degree."

So what sets off Richter's cell phone? "I've got a lot of classical ringtones, but a lot of the time the phone is on silent," he admits with a laugh. "That's sort of like the John Cage version."

• *24 Postcards in Full Colour* is out now on Fat Cat. [24postcards.co.uk](http://24postcards.co.uk)



## Meet the Family

Introducing an entirely new family of mixers from Numark, designed to meet the needs of any and every DJ.

The new **C SERIES** rackmount mixers are perfect for mobile DJs or club installations, while the **M SERIES** tabletop battle mixers can handle anything that a performing DJ can dish out. If you're looking for a mixer whose signal path is so clean you could eat off of it, check out the new **X SERIES**.

Whether you're spinning in clubs, playing a wedding, or remixing at home, our new family has something for everyone.



# Passions

A breakcore and dubstep head gets in touch with his gothic dance side.



In the grand tradition of Charles Bukowski, Jack Kerouac, and Ernest Hemingway, 17-year-old Bronx native Ben Deitz dreamed of becoming a writer. However, he soon realized all those guys had something in common—they were constantly drunk. Fresh out of rehab himself and not wanting to make a career of getting wasted, he began recording grinding breakcore tracks as Math Head, pilfering the moniker from a character in Paul Pope's graphic novel *The One Trick Rip-Off*.

On tour in summer 2006 with his crew, NYC party rockers Trouble & Bass, Deitz had a revelation: He was tired of the breakcore scene and all the dreadlocked dudes that came along with it. Enamored with the burgeoning dubstep scene, he began producing wobbly, half-time bassline bangers, which can be heard on 2006's *The Most Lethal Dance* (Reduced Phat), as well as 12"s for Ruff, Pitch Black, and Terminal Dusk.

Soon after, he started Passions, a project

inspired by the emotion and drama of favorite bands like Nine Inch Nails and Joy Division. "You can still make dance music and have it say something that's maybe kind of scary and very personal," he explains earnestly.

To evoke the right mood, Deitz, now 25, takes further inspiration from the underground culture of 1920s Weimar Germany ("They were so open and free artistically, almost naïve. That can't ever happen again," he says) and cult films from the likes of Maya Deren (*Meshes of the Afternoon*) and Kenneth Anger (*Scorpio Rising*). What results are songs that seem to have been crafted in a factory—this is music to solder car parts to. A sense of danger and alienation lurks, yet early Passions tunes sound like Trent Reznor finding his dance legs. His debut 12-inch, "Emergency" (Kitsuné), features manic sirens and a thumping guitar, while "Afflicted by a Strangeness," featuring Comanечи and Pre frontwoman Akiko Matsuura, is a chaotic synth odyssey that sounds

like robots have taken over the planet. Recent Passions tracks evoke a gothic melancholia with slow, reflective power chords ("In Remembrance of") and haunted-house acoustics, as on "Nobody," which begins with a heady drum roll and an unintelligible male voice that creepily echoes off into oblivion.

Recently, Deitz has been holed up in a Brooklyn basement studio working on a forthcoming EP. "It's really important to me to make an album that works thematically, not just a bunch of dance tracks," he asserts, trying to mentally separate his two alter egos. Deitz is performing solo for now, but plans to turn Passions into a multi-person outfit. He has big hopes for live gigs, willing his audiences to "fight without hitting each other."

"I want them to lose control," he says. "I want to lose control. I want it to be this cathartic experience for me."



More Passionate talk at  
XLR8R.com/122extras.

• Math Head's *Stab City* EP will be out this winter on Ad Noiseam; his Passions album, *Nothing*, will be out on Rallye/Klee in early 2009.  
myspace.com/limitlesspassion

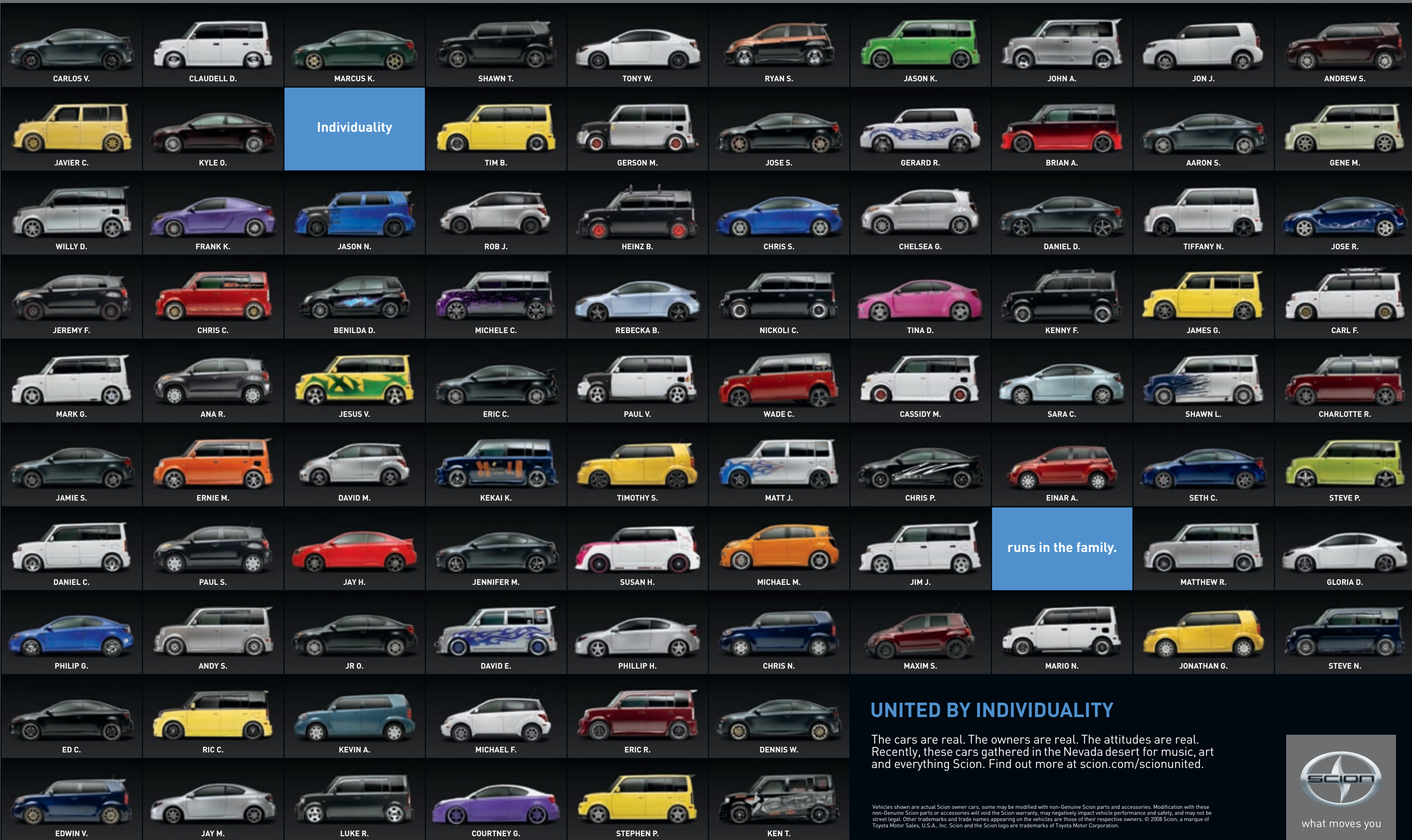
redefining music education

# dubspot

www.dubspot.com

 CERTIFIED  
TRAINING CENTER





CARLOS V.

CLAUDELL D.

MARCUS K.

SHAWN T.

TONY W.

RYAN S.

JASON K.

JOHN A.

JON J.

ANDREW S.

Individuality

JAVIER C.

KYLE O.

TIM B.

GERSON M.

JOSE S.

GERARD R.

BRIAN A.

AARON S.

GENE M.

WILLY D.

FRANK K.

JASON N.

ROB J.

HEINZ B.

CHRIS S.

CHELSEA G.

DANIEL D.

TIFFANY N.

JOSE R.

JEREMY F.

CHRIS C.

BENILDA D.

MICHELE C.

REBECKA B.

NICKOLI C.

TINA D.

KENNY F.

JAMES G.

CARL F.

MARK G.

ANA R.

JESUS V.

ERIC C.

PAUL V.

WADE C.

CASSIDY M.

SARA C.

SHAWN L.

CHARLOTTE R.

JAMIE S.

ERNIE M.

DAVID M.

KEKAI K.

TIMOTHY S.

MATT J.

CHRIS P.

EINAR A.

SETH C.

STEVE P.

runs in the family.

DANIEL C.

PAUL S.

JAY H.

JENNIFER M.

SUSAN H.

MICHAEL M.

JIM J.

MATTHEW R.

GLORIA D.

PHILIP G.

ANDY S.

JR O.

DAVID E.

PHILLIP H.

CHRIS N.

MAXIM S.

MARIO N.

JONATHAN G.

STEVE N.

## UNITED BY INDIVIDUALITY

The cars are real. The owners are real. The attitudes are real. Recently, these cars gathered in the Nevada desert for music, art and everything Scion. Find out more at [scion.com/scionunited](http://scion.com/scionunited).

Vehicles shown are actual Scion owner cars, some may be modified with non-Genuine Scion parts and accessories. Modification with these non-Genuine Scion parts or accessories will void the Scion warranty, may negatively impact vehicle performance and safety, and may not be street legal. Other trademarks and trade names appearing on the vehicles are those of their respective owners. © 2008 Scion, a marque of Toyota Motor Sales, U.S.A., Inc. Scion and the Scion Logo are trademarks of Toyota Motor Corporation.



what moves you

WITH A CLUTCH OF LONDON RAGGA MCs IN TOWN,  
THE BUG CONSTRUCTS A BASS-HEAVY ODE TO THE  
CITY'S ANIMAL INSTINCTS.



FROM LEFT: FLOW DAN, WARRIOR QUEEN, AND KEVIN MARTIN

---

In early February of this year, Kevin Martin opened the door of his London studio to find a 60-year-old woman standing outside, pants dropped. Kneeling beside her, a younger man was injecting a needle into her groin. Frozen in shock, Martin watched as the pair finished up and ambled their way into an elevator. Human excrement clung to the floor.

“I was living in that fucking studio,” Martin exclaims. “If I hadn’t found a room later that February, I’m not sure I would have been able to finish *London Zoo*. It really wasn’t the best environment to be making an album, psychologically. When I was finally done, I was almost in tears—I thought I’d made this unlistenable, freakish record that belonged nowhere... that no one would get.”

#### RUN THE ROAD

Situated in the middle of a “crackhead meeting point” in East London, Martin holed up in his live-in studio for nearly two and a half years, meticulously working under his production alias, The Bug. Matching a new strain of bass against his mutant dancehall template, Martin brought in a wild range of MCs as collaborators, from the Jamaican-born Warrior Queen to Hyperdub’s resident intellectual The Spaceape to Roll Deep MC Flow Dan. And rather than gather acapellas, as he had on previous outings like *Pressure* or *Razor X Productions*, Martin recorded it all himself.

“I wanted [*London Zoo*] to reflect a specific environment,” says Martin. “All the music that has meant the most to me, whether it was post-punk, reggae, hip-hop, free jazz... all these things came from a definite environment. The music had a very strong reason to exist—a very strong politic, a strong style and content. And that’s still very important to me. I think as things get harder and harder, art gets a little more telling.”

As such, *London Zoo* is both a dark reflection of the city’s grimy underbelly and a celebration of it. When Spaceape sneers “Believe me, *nothing* begins at home” on “Fuckaz,” he might as well be laughing—the indignation drips with a wry sort of humor that can only come from rising above the bullshit. Meanwhile, the beats that Martin provides are a perfect compliment: the low-end crush of dubstep rushed forward by dancehall and ragga’s syncopated intensity.

Compared to Martin’s previous work, tracks like “Freak Freak” also carry a far different weight than the ragga-core blasts of his Razor X alias. Similar to post-punk’s shunting of mid-range for bass, Martin has eased up on the crumbling distortion in favor of subs and melody, creating a whole new open space in the process.

“It’s only since [I’ve been recording as] The Bug that I’ve been more interested in songs,” says Martin. “For a long time, I didn’t trust structure. I didn’t trust melody. So the challenge has been to do something fucked up within these conventional means.”

#### BROTHERHOOD OF THE BOMB

“Kevin is a very extreme person,” offers Justin Broadrick, founder of Godflesh and Jesu, and a longtime friend and collaborator of Martin’s. “He’s very driven—very passionate, and very extreme about where

things sit and where he sits within it. It’s a kind of self-consciousness that I really admire.”

Broadrick began working with Martin in the early ’90s, first with the aggro-jazz band God, and later with Ice and Techno Animal. Coming from an anarcho-punk and metal background, Broadrick’s guitar sludge and studio knowledge merged well with Martin’s flood of ideas—the two worked together on the fringes of blown-out industrial, hip-hop, and drum & bass right up until the last few years.

“The first Techno Animal record we did, I had a CD player and a saxophone and some effects, and that was it,” says Martin. “I’d hear these samples all over the place and mark A-to-B points for loops on the CD player—I didn’t have money for a sampler. So I’d just bring these CDs over to Justin’s place, and we’d get working on loops, building sounds up from them. To me, the fact that he could sequence, the fact that he had gear, it was all new.”

“We shared so much in common, taste-wise,” says Broadrick. “But there was always this big grey area in the middle, which was largely my love for guitar pop. [Kevin] despised anything like that. The fact that I listened to Teenage Fanclub records would make him physically sick.”

#### UNDER PRESSURE

By the early 2000s, Broadrick had begun to take a more guitar-oriented path with Jesu, while Martin further explored the ragga-inspired music that had come to dominate his tastes. Early singles in this vein, like the Daddy Freddy-led “Politicians and Paedophiles,” paved the way for 2003’s critically acclaimed *Pressure*, Martin’s first proper album as The Bug.

“To be honest, I didn’t feel that I totally got it with *Pressure*—I got sidetracked by myself,” says Martin. “I still wanted to do something fresh with ragga and dancehall that hadn’t been done anywhere else... that wasn’t just faking it in a Jamaican copyist sense.”

Martin continued to tweak the *Pressure* formula via a string of records in collaboration with Warrior Queen and Rootsman. With Warrior Queen, Martin returned to a cleaner sound, crafting basslines that owed an equal debt to darker U.K. garage and No-U-Turn’s deathray bass wobble. In contrast, the Rootsman tracks, made under the moniker Razor X Productions, linked back to the industrial





"THERE'S SOMETHING VERY CLINICAL ABOUT THE DIGITAL ENVIRONMENT,  
AND THAT'S GREAT IF YOU WANT TO MAKE A CLINICAL STATEMENT... BUT I  
DIDN'T. I'M MESSY. I'M MESSY IN MY HEAD, AND MESSY IN LIFE."  
-KEVIN MARTIN



intensity Martin had explored with Broadrick.

"Razor X went as far as it could go without being a caricature," says Martin. "So I was going to make another album using just a core of vocalists, like Warrior Queen and Ras B. But that totally changed after I did this radio session for [BBC DJ] Mary Anne Hobbes. It was an eye-opener. She met me up with people like Flow Dan and Ricky Ranking—it was like a dream line-up. And the diversity of the voices... that all these people came from different backgrounds but had this Caribbean link... I just thought, 'Wow. This is incredible. If I could do justice to this, it could be a really special record.'"

Around the same time, Martin's tracks with Warrior Queen, "Fire" and "Poison Dart," began to blow up in the dubstep scene. Although neither track was made with dubstep in mind, Warrior Queen's authoritative growl—not to mention Martin's layered basslines—fit in clearly with the aesthetics the scene was striving for. Almost accidentally, The Bug had become a staple in sets from Loefah, Jamie from Vex'd, and Kode9.

"I started writing tracks with the [dubstep scene] in mind, which was a mistake, and I realized that pretty soon," Martin admits. "I ditched some of the tracks I'd been writing after I got possessed with the idea of just making a dancefloor album. So I went back to my original idea of doing something with a little more depth and range."

#### TOO MUCH PAIN

"I don't seem to be able to make records easily," says Martin. "It takes a lot out of me just to get to the point where I feel like what I'm doing isn't a total embarrassment. It's a bit too easy for me to get lost in the technology, lost in the machine."

It wasn't until the late '90s soundtrack experiment *Tapping the Conversation* (to which DJ

Vadim contributed some beats) that Martin first attempted to compose solo. Although mentored by Broadrick in the ways of the studio from the beginning, it took Martin some time to acquire his own gear and find an easy level of comfort with it.

"I generally learn by my mistakes—trial and error," says Martin. "I like learning that way, even if it's more time-consuming. I found out the *very* hard way that having good monitors is crucial. Only in the last four years have I had proper monitors. But it still constantly amazes me how other people are able to get great results out of the most primitive means. I don't think there are any easy tricks. A lot of dubstep people are just using Fruity Loops and doing a fucking good job of it!"

Martin first witnessed dubstep's spartan methods after Loefah and Vex'd briefly moved into his studio a year and a half ago. Loefah was blown away by the amount of gear that Martin had; Martin was blown away by the level of production Loefah was achieving on a simple laptop set-up.

"Even with all the kit, it didn't matter for fuck with those guys," says Martin. "It's all about your imagination and ear. If I could have done *London Zoo* on a laptop and it would have sounded good, then cool. But for me, I find the best results through valve and analog equipment, where there's a depth and warmth and superficial noise. There's something very clinical about the digital environment, and that's great if you want to make a clinical statement... but I didn't. I'm messy. I'm messy in my head, and messy in life. And there's this surface noise of analog and tape and valve that I like—it gives this richness and atmospheric pressure that's crucial for what I do."

Besides a horde of compressors and valve processors, the biggest contributor to Martin's sound is his mixing desk: a Soundcraft Ghost.

More often than not, Martin uses the desk itself for compression, driving channels into the red in order to reduce dynamics. This creates an undoubtedly messier sound, which ties in with the rest of his production philosophy.

"I use digital technology too," he says. "I record with Logic [Audio]. Whatever it takes to realize the idea. I hate snobbery; I hate people banging on their drum about some inconsequential gear shit."

#### LONDON DUNGEON

Placed in the context of Martin's long career of noise, provocation, and the spaces in between, *London Zoo* is probably his most accessible work. It's also his most successful: Soon after the album's uniformly positive reception, in came tour offers from the likes of Nine Inch Nails.

"Having people like Aphex Twin or Massive Attack or Radiohead or Adrian Sherwood—people I rate very highly—stepping up and saying how into my sound they are... you really have to pinch yourself," says Martin. "But at the moment, I haven't even paid rent on the studio! Everyone I know in London is struggling—struggling to pay bills, struggling to get by. I'm actually actively thinking of leaving the city, and the country for that matter. I just can't afford to live here."

Following the completion of Martin's next record as King Midas Sound, the harsh decision of what to do, and where to go next, is unavoidable.

"I'm almost fearful of leaving London because it's shaped my musical world," he explains. "I owe everything to this city. But I've always preferred the idea of chaos and insecurity. I guess you just move ahead and continue to stay hungry."

The Bug's *London Zoo* is out now on Ninja Tune. [myspace.com/thebuguk](http://myspace.com/thebuguk)



Watch our exclusive XLR8R TV interview with The Bug and Warrior Queen at [XLR8R.com/122extras](http://XLR8R.com/122extras).

## VOCAL SCIENCE Flow Dan and Warrior Queen on collaborating with The Bug.

The first meeting between Kevin Martin and Warrior Queen actually took place in 2004, while recording "Aktion Pak" and "World War 3" for Rephlex.

"It was pretty funny," admits Martin. "I was so shy and definitely not used to dealing with vocalists; I could barely look her in the eye, let alone direct the session... Later on I realized she had been as nervous as me, a reaction I failed to register on the day."

Martin recorded her vocals in a cheap recording studio, as he was typically just using a Shure SM58 mic and an Avalon compressor. "I was embarrassed, feeling it would be

impossible to get a good sound for her with what I felt was my lo-fi studio set-up at the time," he says.

"After recording the first two tracks with [Kevin], I started to feel as if I was on a different planet, and I really wanted to explore more of this unusual invention," counters Warrior Queen. "His genuine love for music, his ability to enhance the music to a higher level, his expectations... he was creating a whole new era!"

Flow Dan concurs: "Working with The Bug is exciting for me because he prefers the more raw side of my style as

an artist, as opposed to when I'm doing my solo and Roll Deep projects. I need to vary my style and sound to keep me and my fan base interested... and I never know what to expect from his beats."

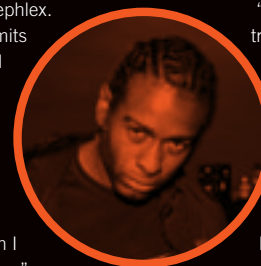
"The care I took over the vocal recordings [on *London Zoo*] was absolutely as crucial as the beats themselves," says Martin. "I want to recognize someone's voice when they make music. I want to know that someone is making music because they need to make music, because it's a compulsion or an obsession."

"As I got to know Warrior's studio

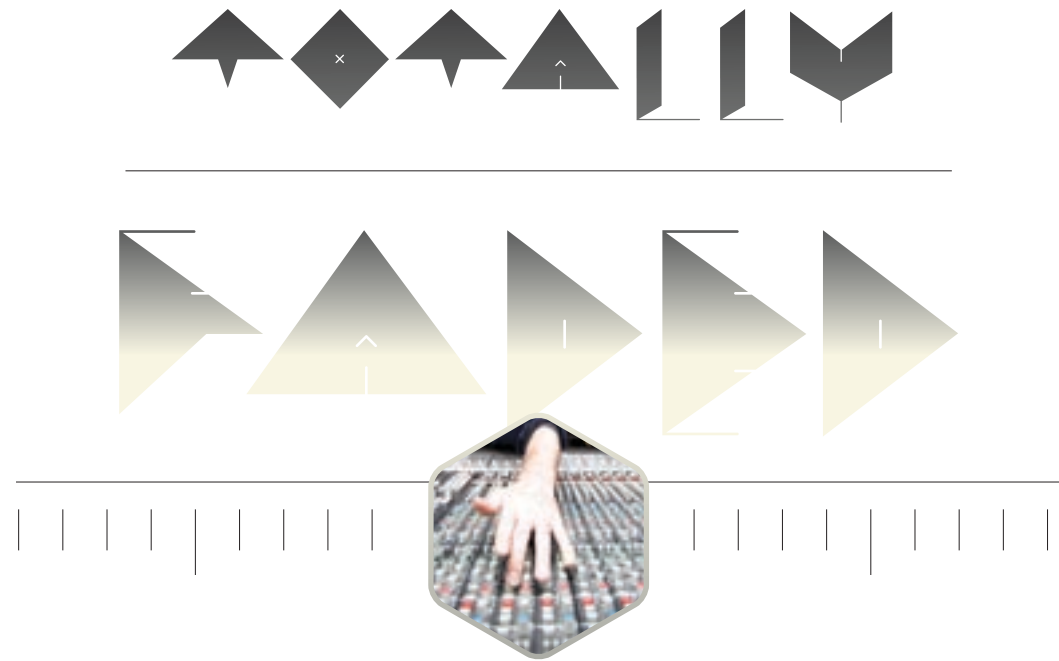
habits better and appreciated just how good she is, I realized that we seem to bring the best out of each other in the

studio, as we have been able to increasingly throw fresh ideas at each other every time we work together. And finally I have assembled a vocal recording chain I feel does justice to her unbelievably unique voice. By recording through a Neumann U87 AI into a

distressor and my Soundcraft Ghost desk, I feel it's been possible to get a clear, warm tone that avoids being too harsh or top-heavy."



INTERVIEWS [KEN TAYLOR & VIVIAN HOST](#)



FOUR INDIE ENGINEERS INVITE US INTO THEIR STUDIOS TO DISCUSS PRODUCTION PHILOSOPHIES, GEAR, AND HOW TO SET YOUR MUSIC FREE.

TINY TELEPHONE'S  
JOHN VANDERSLICE



ON LOCATION AT TINY TELEPHONE STUDIOS IN SAN FRANCISCO, WHERE NUMBERS, CEX, AND SPOON HAVE RECORDED.

**Do you have a particular philosophy when entering the studio?**

The question "What's best for the songs?" has to be addressed way before the session. Sometimes you go in blindly, hoping it will sort itself out in the studio, but that's where the shit can really fall apart! Thinking about what gear to get, borrow, rent, what session players or friends to corral, and trying to set a realistic schedule is a good way to start.

**Is there a process that you undergo before you go in?**

If I'm working with a band I immerse myself in all of their material, not only new demos, but older records. Then the engineer and I decide what to go for and what to avoid. On the Mountain Goats' *The Sunset Tree*, engineer Scott Solter and I decided to lose a lot of distortion we had introduced on the group's *We Shall All Be Healed*, keep the tempos up, and go for as much live

performance as possible. When Scott and I did my last record, *Emerald City*, we decided to make it a study in distortions.

**Who is the most prepared band you've worked with?**

Deerhoof is extremely prepared and organized. They book way ahead, never move their days, and come in ready to make art.

**What's the centerpiece of your studio?**

Our 1976 Neve 5316 mixing console. It's got 50 channels on mix-down, and it took me five years to pay it off. It was previously owned by the BBC in London and used at Central TV. It's a beautiful-sounding board.

**What pieces of gear do you most often return to?**

Millennia Media TD-1, Moog Source, Yamaha grand piano, my Gibson 1952 J-45 acoustic guitar.

**What are the most important elements to have in check before a record is mastered?**

If things don't sound good already, we're all in trouble! Mastering should be the most subtle adjustment possible. I think preserving dynamic range in mix-down is key. We don't use buss compression anymore, we just rely on the Ampex ATR-102 for its wonderful zero-attack compression. When mastering, we always request a reasonable volume—you will not win the volume wars!

**What non-technical things need to be in place before you can record?**

Shitloads of PG Tips tea!

[tinytelephone.com](http://tinytelephone.com)



HOTEL 2 TANGO'S  
EFRIM MENUCK**Do you have a particular philosophy when entering the studio?**

A recording studio is a dangerous place—it's full of sketchy musicians and electricity, the hours are long, the air is bad, and a fresh reel of two-inch tape smells like burning cat piss when you first spool it on. There is so much that I do not know about making records, and there's so much glorious confusion knotted into the hairy guts of music that's just plain unknowable, that all you can do is try to go into it humble and reverent. I believe in music, people, labor, and impossible circumstances, and when a band is experiencing one of those rare communal states of grace that makes one's heart thrum like kittens falling through a rainbow, it can feel like there's sounds just hanging there in the air like motes of dust in a cloud of light, and you just have to drop the microphones there and let them inhale. Most days, though, are a little more austere.

**Is there a process which you undergo before you go in?**

A series of short double espressos, a brisk walk, and deep breathing. Sometimes I'll spend a few hours prior with earplugs in.

**What's the centerpiece of Hotel2Tango?**

Our console. It's a Neotek Series II. It's about as sexy as a K Car, but it rides like a well-worn dream.

**What's the production element you tend to spend the most time on?**

Bed tracks, bed tracks, bed tracks. You can't fake the sound of people playing together in the same room, and a record built out of overdub piles is about as rewarding as a mid-'80s car-chase movie.

**What are the most important elements to have in check before a record is mastered?**

If you're the type of band that likes to crossfade chunks of music into each other, then dummy

that shit up ahead of time and figure out the fade lengths and crossing points. Also, don't let yourself get bullied late in the game—have a clear idea of what you like about your pre-masters and protect them like your own kin.

**What records that have been produced at your studio are you particularly proud of, and why?**

Two records: I recorded a record by Carla Bozulich called *Evangelista* that was like wrestling a bear, except the bear was glorious and deserving, and it won. Also *Dull Lights* by Eric Chenaux—guitar, electrified pre-war banjo, and drums, tiny amplifiers, highland balladry, and fields of treble. I sweated over boundary mic placement like a nervous matron. At certain points, listening on headphones, you can actually hear the nails in the floorboards ring.

[hotel2tango.com](http://hotel2tango.com)



HELMED BY GODSPEED! YOU BLACK EMPEROR/A SILVER MT. ZION FRONTMAN EFRIM MENUCK, MONTREAL'S HOTEL2TANGO HAS HOSTED RECORDING SESSIONS BY ARCADE FIRE, WOLF PARADE, TONY CONRAD, AND PONY UP!

DNA'S  
CHRIS COADY



**What's the centerpiece of your studio?**

A vintage SSL G Series mixing board which has been restored. It makes everything that goes through it sound like a hit song.

**What pieces of gear do you most often return to?**

I'm most comfortable using Neve 1066 preamps, 1176 compressors, and SSL mixing boards. I use Pro Tools for editing and Yamaha NS-10 speakers for monitoring.

**What are the most important elements to have in check before a record gets mastered?**

First, I make sure that everyone in the band is totally happy with the mixing. Then I listen on different speakers at home and in the studio to make sure the vocals and bass are at the right levels. If something sounds off and there's time, I recall the mix and change it. Often, the original mix with flaws is favored over the perfected recall mix.

**What something strange thing you've tried in the studio that ended up having a great result?**

One of my favorite things to do is not to record ambience tracks on instruments and instead use digital washes of sound to fill out the space where that ambience would naturally be. This way, you don't hear a guitar player playing a guitar in a recording studio in New York City—instead, you hear a sound which sounds nothing like something you would hear in real life. It sounds more like the music is coming directly from their imagination.

**What was your experience of working on TV on the Radio records, considering there is a producer (David Sitek) in the band?**

When working with TVOTR, I take on the engineer role, while Dave handles all of the creative responsibilities in the studio. The coolest thing about Dave as a producer is how he interacts with the bands. It's really magical. He turns the studio into a dream world; when you enter, you

leave everything behind at the door. If I've learned anything from him, it's to treat the bands in a way where they feel more empowered in the studio recording than anywhere else.

**Are there specific ways of creating that atmosphere?**

It's a matter of attitude about the situation. You can sit in a room filled with expensive equipment and feel one way, or you can make the whole studio transparent so when people record the studio ceases to exist in the music. Those are the best recordings: ones where it doesn't sound like a bunch of people sitting around in a room with no windows waiting all day and then picking up a guitar and punching in their part.

[myspace.com/chriscoady](http://myspace.com/chriscoady)



PRODUCER/ENGINEER CHRIS COADY AT HIS NEW EAST VILLAGE STUDIO, DNA. COADY HAS WORKED WITH YEAH YEAH YEAHS, TV ON THE RADIO, !!!, TELEPATHE, AND BLONDE REDHEAD.

SNOWGHOST'S  
BRETT ALLEN



**What's the centerpiece of your studio?**

Our monitoring set-up is hi-fi, with Wilson speakers, transparent cables, and Halcro amps. It's a hi-fi set up. The speakers are really transparent and they're not really nice to things like fake reverbs and compressors. I like listening to very natural recordings. Also the SSL console, which is one of the more ergonomic and advanced analog boards for its time, and the Sonoma DSD recording system. It's got a really high sample rate; it's the closest thing to analog tape as far as frequency range and dynamic range.

**What's more important than equipment?**

Try to get the mix out of your computer and headphones. Listen to things in an actual environment, not in a vacuum. Live recordings from the '50s and '60s sounded so good because they put everyone in the same room; the playing wasn't so discreet and separate. And on my analog mixer each channel is three centimeters away from

the next one; there's bleed from the two pieces of copper that are next to each other. Analog bleed makes stuff real. Even if you take your sounds from the computer, run them into a Mackie mixer, and then back into the computer it's going to sound better—you're gaining bleed back.

**You just recorded Dan Deacon's forthcoming album. What were the challenges?**

My style is to cut things out so that there is lots of room for what you might call the lead. Dan's style is "Let's fill up every inch of space in this spectrum." After working together for a while, I found I was able to understand his "wall of sound" approach and he was able to get more clarity out of each individual sound.

**What are the most common mistakes that home producers make?**

It's important to understand how a mic is going to react to a glass wall or a shag carpet or a

carpeted wall, and to know the basic principles of obstruction, reflection, and diffusion. The best advice I would give is own a Shure SM-57, maybe a condenser mic, and work with the room that you're in. Throw up a blanket, throw up plywood, record next to a mirror—try different things and see how it sounds.

**What's the best advice you've ever received?**

Don't make it too precious. Don't hang on to something because you're trying to make it perfect. The artists that are so prolific just write it, record it, put it out there, and make a better song next time.

[snowghostmusic.com](http://snowghostmusic.com)



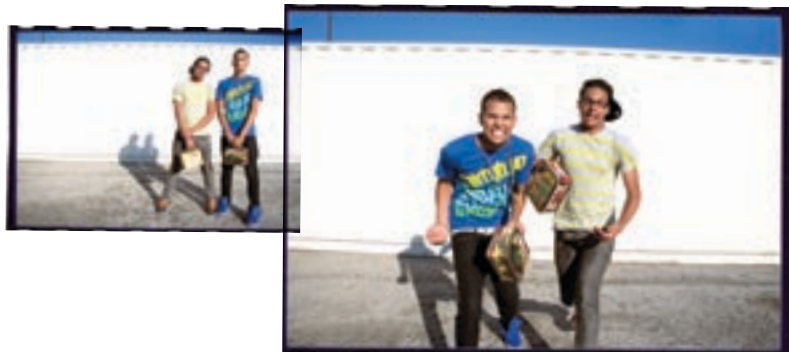
More tips and tricks from these engineers live at [XLR8R.com/122extras](http://XLR8R.com/122extras).



AT SNOWGHOST STUDIOS IN WHITEFISH, MONTANA, ENGINEER BRETT ALLEN HAS WORKED ON RECORDS WITH DAN DEACON, MATMOS, CHRISTOPHER WILLITS, AND DEATH CAB FOR CUTIE.



FOUR-ON-THE-FLOOR PRODIGIES THE MARTINEZ BROTHERS THROW OFF THE KID GLOVES AND TAKE THE GLOBAL HOUSE SCENE BY STORM.



"PEOPLE STARTED  
MOVING OUT OF  
THE NEIGHBORHOOD..."

At the dawning of the 21st century, the DJ is on the brink of becoming a cliché.

When the mastery of Serato Scratch and a well-stocked iTunes library are the only criteria necessary to rock a party, craftsmanship and a near life-support-like dependency on music seem to be long-forgotten prerequisites.

But Bronx-bred brothers Steve and Chris Martinez are insistent on bucking the trend on a few different levels. At 19 and 16 years of age respectively, The Martinez Brothers exhibit an impressive dexterity as DJs and an intimate connection with a genre of music deeply ingrained in their DNA: house. They're an anomaly of their generation, and not just because they've spun crowds into frenzies in Ibiza, Hong Kong, London, and Switzerland before they've even hit legal drinking age.

They're two teens who hail from the birthplace of hip-hop but who have eschewed the path of jockeys like Ciphya Sounds and Whoop Kid for the trajectory of house legends like Kerri Chandler and Dennis Ferrer. They're known to rock the dancefloor with their mélange of disco, soulful house, and tech-house, and all the styles converge on their 12" single, "My Rendition." Even more surprising is that these future kings of house music are sketching out their nascent four-to-the-floor career from the sleepy environs of Monroe, NY, a middle-class suburb an hour outside of New York City.

#### GOOD LIFE

It should be noted that the princes of the turntables weren't exactly pleased with relocating to a new kingdom. "When we first moved here, I was pissed," recalls Steve. "I would have an attitude every day, always arguing." Their father, Steve Martinez, Sr., who is currently building an addition to the family home to house a new mixing board, concurs: "In the beginning, it was kind of tough for them to get acclimated, because we're from the 'hood." But TMB soon found a way to shake their suburban homesick blues and bring some boogie-down Bronx flavor to the boondocks. "People started moving out of the neighborhood because we used to play so loud," says Chris. "We had our drum kit and would go all night."

TMB owe a great deal of their love for house music to their father. An ordained minister and former devotee of legendary disco institutions Paradise Garage and The Loft, Steve, Sr. indoctrinated his sons with house music early in life. "I used to bring Steve into my room on Saturday nights to listen to Timmy Regisford spin on 98.7 Kiss FM," he recalls. As Chris



... WE WOULD JUST GO ALL NIGHT."  
—CHRIS MARTINEZ (LEFT)

and Steve progressed into adolescence, their dad became concerned that his sons would absorb some of the sordid elements of hip-hop. "They were listening to a lot of hip-hop, and some of the stuff they were listening to wasn't positive. And I said to myself, 'This music is dope. The beats are hot. But some of the music is denigrating women.'" Engaging his parental instincts, he made the decision to reintroduce his sons to a genre of music he saw as possessing a more redeeming value. "I bought a Kenny Dope disco compilation for them, and they liked it."

#### CAN YOU FEEL IT

It was the ensuing proclamation, however, that caught Steve, Sr. off guard. "A few weeks later, Steve approaches me and says, 'Dad, I wanna DJ,' and I started laughing," he says. "I told him to study the music, know the labels, know the arrangers and who wrote this and who played keyboards on that."

Steve and Chris, both well versed on keyboards, drums, and percussion instruments, soon also

became adept at the software-based computer application Virtual DJ, which prompted their father to buy them a novice DJ set-up in 2004. But Chris and Steve's lofty hopes of wreaking havoc on the wheels of steel would soon be deflated. "I don't know about Steve, but I was talking about being a hip-hop DJ," admits Chris. "When my father bought us CD decks, I remember almost crying because they couldn't scratch."

Making the best of their situation, the brothers crafted an impressive mixtape that flabbergasted Steve, Sr. "I almost started crying," he recalls fondly. "I reminded them again, 'If you want to be in this, you gotta know the game because people are going to think you're a gimmick.'" In addition to homework and household chores, Chris and Steve began feverishly scouring the internet, meticulously dissecting the minutiae of the dance music culture of yesteryear.

"We wanted to learn," insists Steve. "We looked at where these songs were played and what year they came out—the history behind a label. We would be on the computer for hours."

#### GROOVING WITHOUT A DOUBT

After getting their sea legs at a 2005 party called 45 RPM, promoted by their father along with former Paradise Garage DJ Victor Rosado, offers to spin at NYC nightspots began pouring in. But it was Chris' correspondence with house DJ Dennis Ferrer via MySpace that segued into an invitation to spin at one of New York's longest-running house parties. "I just hit him up as a fan," admits Chris. "After I sent him a mix, he asked if I wanted to play with him at Shelter." Asking Ferrer if Steve could tag along, however, was almost a deal-breaker. "I asked him if I could bring my brother, and he wasn't really feeling that."

But their set would prove to Ferrer and others that TMB were more than the sum of their parts. "They went on, and it was bananas," gleams Dad. "It got so packed on their floor, they had to close it down early because nobody was upstairs on the main floor!"

In their three short years as professional DJs, TMB have racked up an impressive resume of credentials that many DJs twice their age still only aspire to.

But it's apparent that they've heard the hater's anthem from many skeptics. "There's guys that are 40, 50 years old that have been doing this forever," acknowledges Steve. "So when you hear about some 16-year-old playing music who's supposedly good, I guess you might have your reservations. But a lot of times, these people have never even heard us spin. And when they do, a lot of times they backpedal."

On the other hand, many have heralded TMB as the second coming of lauded NYC-based DJ/production duo Masters at Work ("I think they only say that because there's two of us," says Steve).

#### THE KIDS ARE ALRIGHT

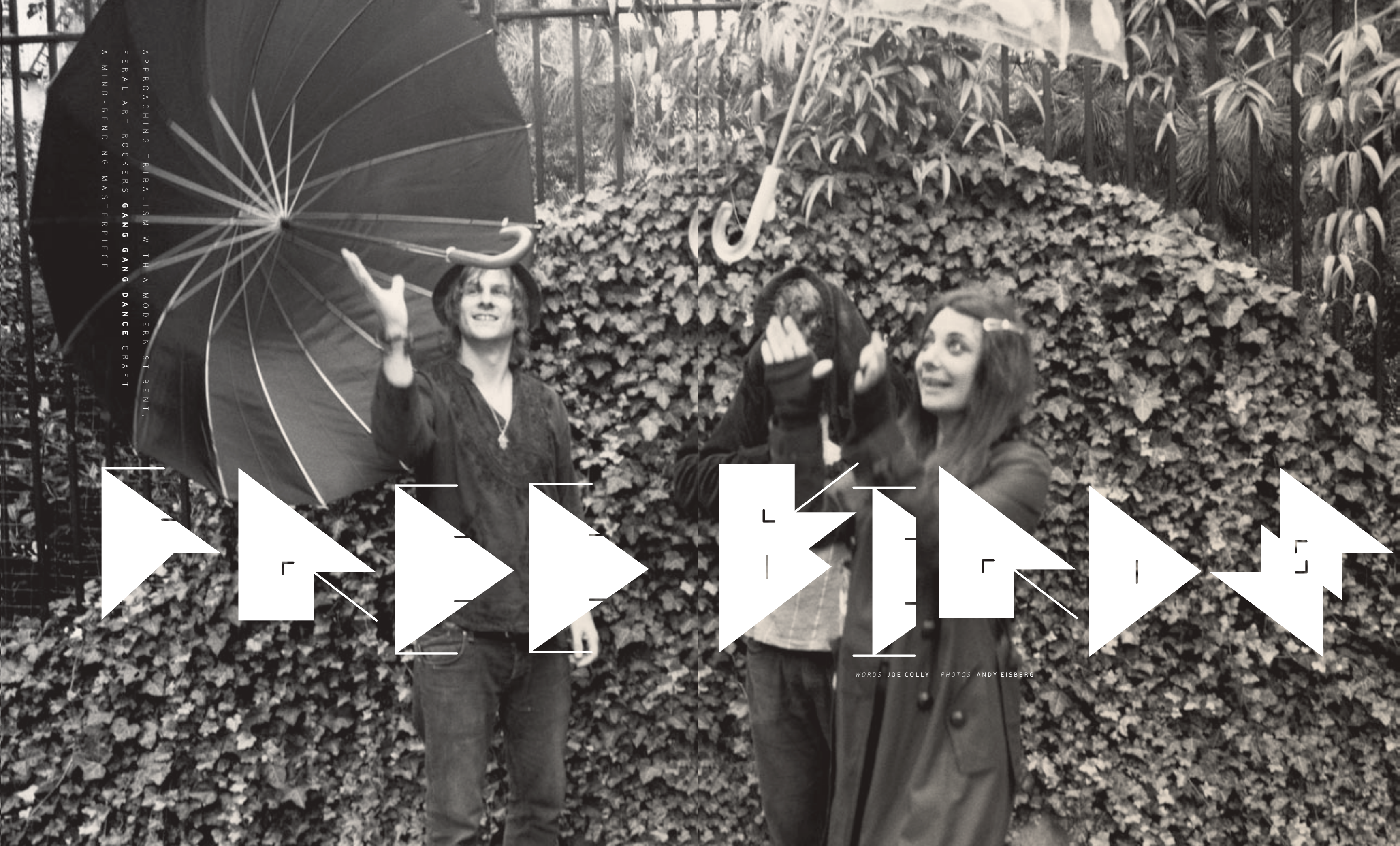
Their newfound celebrity and acclaim aside, Chris and Steve are your average teenagers: they lose their Sidekicks, they defend Lil' Wayne's lyrical prowess, they wield bragging rights among their classmates. It just so happens that they can also wax poetic on obscure releases from classic dance labels like West End and Prelude and spin soulful house at the most

posh nightclubs in Paris. "[My classmates] don't believe me," says Chris with a sly grin. "And it's not like I go around like, 'Oh, I'm a DJ.' It just comes up in conversations at school, like, 'Yo, what did you do this weekend?' and I'll say, 'Oh, I went to Tokyo.'"

Besides working on tracks for an upcoming album to be released on Ferrer's Objektivity Records, life for Chris and Steve in Monroe has been pretty peaceful. And they've since learned to appreciate the tranquility of their new home base. "When you get home at six in the morning from a gig, you don't want to come home to ambulances and police sirens," reflects a slightly older and wiser Steve. "You just want to chill. Now I love it. I don't think I would want to go back to the city."

The Martinez Brothers' debut LP is expected next year on Objektivity. [myspace.com/themartinezbros](http://myspace.com/themartinezbros)

Read about The Martinez Brothers' favorite house tracks and DJ gear at [XLR8R.com/122extras](http://XLR8R.com/122extras).



APPROACHING TRIBALISM WITH A MODERNIST BENT,  
FERAL ART ROCKERS **GANG GANG DANCE** CRAFT  
A MIND-BENDING MASTERPIECE.

**W** **E** **R** **E**

**B** **I** **R** **A** **S**

WORDS JOE COLLY PHOTOS ANDY EISBERG

## On stage, Gang Gang Dance is a revelation.

Often running on pure spontaneity, the band's crowd-shaking live shows are nothing short of transcendental. But since their 2001 inception, the New York City-based art-rock outfit—whose style is a forward-thinking recontextualization of tribal rhythms with a post-punk ethos—has struggled to capture this kind of magic on record.

The long gap between their last LP, 2004's *God's Money*, and October's *Saint Dymphna* (their new ode to the patron saint of victims of mental illness, epilepsy, and incest) illustrates the band's desire to correct that incongruity. Between long stretches of touring, performing at this year's Whitney Biennial, and handling the East Coast arm of The Boredoms' 88 Boadrum spectacle last August, the group spent two-and-a-half years shaping a new release (scrapping more than a few completed projects along the way) before they felt satisfied with an outcome.

### MECHANICAL ANIMALS

Three months before the album's release, Gang Gang Dance vocalist Lizzi Bougatsos, keyboard player Brian DeGraw, and guitarist Josh Diamond are sitting at a café in the far southeastern tip of Manhattan's Lower East Side. In jeans and t-shirts, the guys blend in, but Bougatsos sticks out dazzling, even in her everyday black streetwear.

DeGraw and Bougatsos both live nearby, and their portion of the downtown city grid is almost exactly where the bohemian enclave meets with neighboring Chinatown, an intersection of abrupt cultural collision. Somehow, this odd area provides an ideal backdrop to discuss Gang Gang's music. The band, which also features drummer Tim DeWitt, has a complicated aesthetic that lives at a similarly strange junction where contrasting notions of primitivism, futurism, impulsiveness, and art-making share the same space.

Gang Gang is often mentioned in the same breath as leftfield acts like Black Dice and Animal Collective. Like those groups, they approach their music—an amalgam of insistent percussion, experimental rock, and electronics—in an untamed manner. That is, creating sounds on the spot rather than considering them beforehand. "When I think about how our band started, we were really just, like, *feral*," explains DeGraw, speaking contemplatively in hushed tones and drawing frequently from a pack of Camel Lights. "Not even composing songs, just making a racket."

Plenty of bands make noise, but Gang Gang Dance shapes gothic phantoms and undulating trance-like songs out of this loose, spontaneous format. "I think we make music intuitively," says Diamond, the liveliest and most effusive of the bunch. "We don't set out to make things with specific intent, and we've been playing together for such a long time that there's a naturalness to the way we play."

The band's philosophy toward sound might stem from its artistic leanings: Both DeGraw and Bougatsos are accomplished visual artists. Each has shown at galleries throughout New York such as James Fuentes, ATM, and Deitch Projects; DeGraw's artwork—which ranges from



FROM LEFT: BRIAN DEGRAW, LIZZI BOUGATSOS, AND JOSH DIAMOND

"WE MAKE MUSIC TO MAKE SOMETHING BEAUTIFUL...  
TO MAKE SOMETHING NATURAL THAT IS OUR OWN." - JOSH DIAMOND



pen-and-ink portraits to sprawling multimedia—has even appeared at the MoMA.

"How we make music and the way that I make visual art is very similar," says DeGraw. "It's very improvised. I don't sit down with specific ideas. Each field connects to the other. I can find certain shapes or colors as I make music that fit into making visual art and vice versa," he says.

Bougatsos, who arrives late from a photo shoot and possesses a capricious spirit (she's a "free sailor," her bandmates playfully chide), agrees. "I've even used pieces from, like, an old drum head that fell apart for my art. There's a language between the two things."

#### LOOSE JOINTS

If art and music are one and the same, then Gang Gang employs a wide array of paintbrushes. In addition to traditional rock instruments, the group uses a bevy of electronic equipment on stage: synths, pedals, samplers, and drum pads, to name just a few. Even with all of these gadgets running at once, their sound is surprisingly

organic.

"I try my best to not just press buttons," explains DeGraw, who handles electronic percussion as well as keys. "Not to have too many sequenced things, and still be very physical with things. I have drum machines but instead of programming beats, I play them physically. There's still an element that can fall apart, a looseness."

Diamond, whose guitar is connected to a web of sonic manipulators, concurs. "I feel like [our live setup] has the push and pull of being a human. That's always been part of our sound and we're not really interested in losing that."

In part because of its off-the-cuff nature, what the band is able to accomplish on stage can't always be reproduced in a studio. DeGraw admits that, for Gang Gang Dance, "recording and playing live are drastically different."

"Having them be so drastically different is frustrating at times," chimes in Diamond. "Because the live stuff, I think, is where we really work together. It's something where we're in the moment more. Recording can get frustrating

if you get too precious about it. That's not the point of it, anyway. That's not why we make music. We make music to make something beautiful, to make something natural that is our own."

#### ALL SAINTS' DAY

One of the reasons it took so long to create *Saint Dymphna* is Gang Gang's atypical recording style. Unlike most other groups who arrive at the studio with half-formed song ideas, this group does everything on the spot through a deliberate process of practicing and editing. "We kind of chisel away at things slowly," explains Diamond. "It's kind of like sculpting things out of something spontaneous."

"Sometimes we'll just jam on a part, improvised," says DeGraw. We'll have a vibe going, and we always tape everything, all of our practices. We go back to those tapes and listen to the sweet spots and then the next practice maybe try to recreate that one spot, then slowly start building songs from there. It's never preconceived."

Gang Gang made several albums' worth of material over the course of this two-year recording period, though most of it was shelved or reworked. The songs that make up *Saint Dymphna* were composed in one final month, and they are the band's loosest and most accessible yet. With an unrestrained tunefulness, *Saint Dymphna* examines a variety of genres—dub, hip-hop, and ambient among them—but remains remarkably coherent. It's one of those rare experimental albums that gets better over time, remaining both wholly captivating and endlessly listenable.

While there were no preliminary sketches for *Saint Dymphna*, the band will concede one bit of planning. "We did set out to make something that sounded closer to our live shows. Because our performances evolve, we're working towards these bigger sounds, and we tried to get some of that into the recording," says Diamond. On that front, they've succeeded immensely—the

album surely matches the quality of Gang Gang Dance's stage show. But most astonishing is that this accomplished record grew wholly out of spontaneity—that its many moments of depth and originality were, in many ways, totally unplanned. "It just happened that way," shrugs DeGraw.

The album's most surprising moment comes in the form of "Princes," a grime-infused cut featuring U.K. rapper Tinchy Stryder. "We had this amazing tape of pirate radio shows from London when grime first started coming out. He was just one of the mind-blowing kids on there," says DeGraw of Stryder. "[The song] somehow got orchestrated when we were in London last year—these kids were aware that we were fans of his and brought him in to the studio. I like how it's kind of really strange when it pops up on the record."

Bougatsos is also in fine form on the record, using her signature yelp to add subtle dashes of color and drama to *Saint*

*Dymphna's* elaborate tracks. On "Holy Communion," an interstellar banger, she's exhilarating, weaving in and out of the deep synths and heavy bass bumps. On slower tracks like the narcotic "Blue Nile," her vocals resonate with melancholy, revealing an emotional depth absent on previous Gang Gang releases. "For me, [singing is] very emotional," she says. "Ethiopian singers always identify with me. They're all about emotion. The sadder you are, the more beautiful you are. That's what they think is beautiful, and that's true emotion."

Gang Gang Dance's *Saint Dymphna* is out now on The Social Registry. [ganggangdance.com](http://ganggangdance.com)

## BANG BANG GLANCE

A piece-by-piece look at the equipment that comprises the band's elaborate stage setup.

#### JOSH DIAMOND

Roland GR synth guitar  
Axon AX 100 guitar-to-MIDI converter  
Roland V-Synth sampler/synth  
Korg Triton synth  
E-Mu Sampler – E4XT rack  
Roland GR33 floor unit with guitar synth  
KC-550 keyboard amp  
Roland Jazz Chorus guitar amp  
Boss RC 20 looper pedal  
Boss delay pedal  
Jim Dunlop Cry Baby wah wah pedal  
Rat distortion pedal  
Spring reverb rack  
Ibanez delay rack unit

#### LIZZI BOUGATSOS

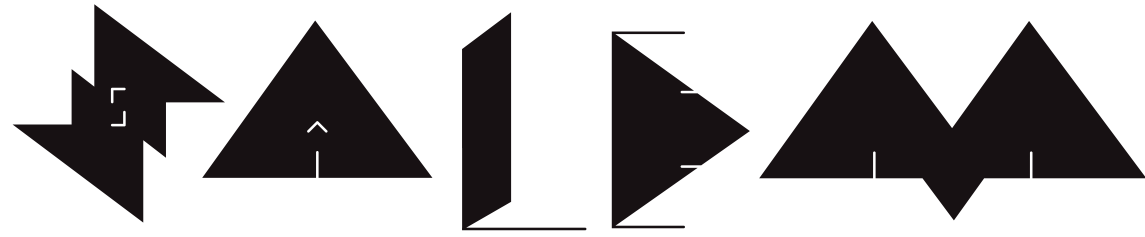
Roto toms  
Cymbals  
Digitech vocal pedals  
Boss pitchshift/delay pedal  
Various percussion  
Cowbells  
Carnival horn

#### BRIAN DEGRAW

Broken Yamaha keyboard  
Korg MiniKorg synth  
Korg Electribe EMX synth  
Roland SP404 sampler with mic  
Yamaha drum pad  
Pioneer CD-J  
Eventide Harmony delay box  
Boss pitchshift/delay pedal  
Behringer Euromixer  
Gallien-Krueger amp heads with 4x10 cabinets







**Photographer:** [Juan Algarin](http://artwingny.com) (artwingny.com)

**Photo assistant/digital tech:** [Luis Algarin](#)

**Stylist:** [Peter Boardman](#)

**Stylist's assistant:** [Anwar Jackson](#)

**Make-up & hair:** [Bill Westmoreland](http://artandcommerce.com) (artandcommerce.com)

**Model:** [Hawa](#) at Trump Models

**All equipment:** zoomstudios.net



Sleeveless wool cardigan by [Fremont](#), dress from [Zachary's Smile](#),  
leather boots by [Yohji Yamamoto](#) for [Dr. Martens](#),  
stylist's own studded belt



Cloak by [Nicholas K](#), vintage [Fendi](#) leather pants from [Zachary's Smile](#)



Vintage leather motorcycle jacket and silver medallion from [Zachary's Smile](#), stylist's own studded leather belt



Button-down shirt by [Nicholas K](#), vintage [Jean Paul Gaultier](#)  
suede pants from [Zachary's Smile](#), leather boots by  
[Yohji Yamamoto](#) for [Dr. Martens](#)

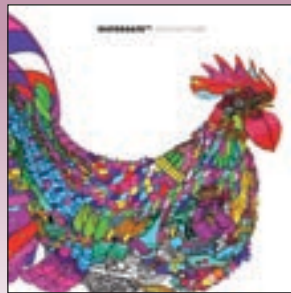


School Of Seven Bells - Alpinisms - Available Now



OF ART AND ARTIFICE SINCE 1999

[THEGHOSTLYSTORE.COM](#)  
& THE NEW [GHOSTLY.COM](#)



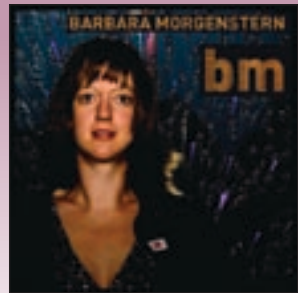
**SASCHA FUNKE**  
*Watergate 02 CD*

Second volume of a planned mix series capturing the spirit of Berlin's Watergate Club, mixed and curated by resident DJ **Sascha Funke**. Current tracks interlaced with carefully-chosen jewels and rarities from years past, featuring artists such as **Patrice Scott**, **DJ Koze**, **Sten**, **Ellen Allien**, **Zander VT**, **Nathan Fake** and many more.



**TRENTMØLLER**  
*Live In Concert EP - Roskilde Festival 2007 CD EP*

Following the success of his multi-award winning *The Last Resort* and the double-album *The Trentmøller Chronicles*, the new *Live In Concert EP* is a must-have item for all **Trentemøller** fans. Featuring 4 extended live versions and 3 fresh new remixes from **Mikael Simpson**, **Kasper Bjørke** and **Gluteus Maximus**.



**BARBARA MORGENSTERN**  
*BM CD*

*BM* is the long-awaited fifth full-length solo album from Berlin's queen of fragile and poetic electro-pop, **Barbara Morgenstern**. The lightness that was so characteristic of her previous work has given way to new depths, and what was minimal before is now far more complex, even weighty — making her latest pop music creation utterly mesmerizing.



**PETAR DUNDOV**  
*Escapements CD/4LP*

This is **Petar Dundov's** first full-length solo album for the Music Man label. The lead single "Oasis" has been remixed by **Substance & Vainqueur** and follow-up singles will include mixes from **Echospace**, **Dub Kult** and **DFA's Gavin Russom**. Driving, thrilling and emotionally-charged, *Escapements* is set to cross the techno/house/trance divide and could be the electronic album of 2008.



**EXTRAWELT**  
*Schöne Neue Extrawelt CD*

Garnering a stellar reputation with their club smash *Doch Doch 12* and remixing heavies such as **Gregor Tresher**, **Minilogue**, **John Dahlbäck**, **Oliver Huntemann**, **Cocoon** presents the debut full-length release from duo **Extrawelt**. These 12 tracks exhibit a cosmic "in-between-ness," the organic development of hypnotically compressed dance music that is more than just minimal techno.



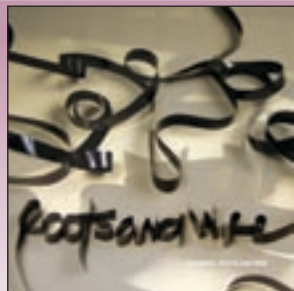
**STYLE OF EYE**  
*Duck, Cover And Hold CD*

**Linus Eklöw** aka **Style Of Eye** has been described as the new sultan of Scando techno. With his constantly caned releases on such prolific labels as **Classic**, **Tiny Sticks**, and **Rabid**, his profile is rising, and now with *Duck...* he unleashes some shit that is meticulous, highly advanced, and absolutely chock-full of addictive noises you can't resist.



**BOYS NOIZE**  
*I Love Techno 2008 CD*

**Boys Noize** is the moniker of German electro-tech producer and DJ **Alexander Ridha** and also the name of the club-destroying label which he set up in 2005. *I Love Techno 2008* is a mix that perfectly expresses the techno zeitgeist, featuring tracks by **DMX Krew**, **Alter Ego**, **Mr. Oizo**, **Joey Beltram**, **Errorsmith** and many more.



**DEADBEAT**  
*Roots And Wire CD/2LP*

**Deadbeat** is **Scott Monteith**, Montrealer and recent Berlin ex-pat who has been releasing his own blend of dub-laden, minimal electronics since 2000, for labels such as **Musique Risquée**, **~scape**, and **Spectral**. *Roots And Wires* could be his best yet — percussive soundscapes awash with dread. Featuring guest vocals by **Paul St. Hilaire** aka **Tikiman**.



**WINDSURF**  
*Coastlines CD*

Already known to the musically enlightened (and awake) as **Sorcerer** (**Daniel Judd**) and **Hatchback** (**Sam Grawe**) **Windsurf** hail from San Francisco and they make some incredibly exciting and beautiful music, presented here on their debut full-length for **Prins Thomas'** new label. The album is chock-full of sun-drenched beach vibes, slow tempos, wistful guitar melodies and gentle, rolling beats — the sounds of summer!



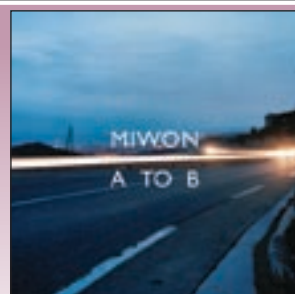
**I'M NOT A GUN**  
*Mirror CD*

First release on **Palette Recordings** for **I'm Not A Gun** (**John Tejada** and **Takeshi Nishimoto**), and it's an organic combination of a captured acoustic performance and experimental electronic composition. "We Think As Instruments allows a fluid exchange between a spectrum of electronics and traditional instrumentation that is both utterly exhilarating and intuitively reciprocal." — **Boomkat**



**PIGEON FUNK**  
*The Largest Bird In The History Of The Planet... Ever! CD/LP*

San Francisco natives **Sutekh** (aka **Seth Horvitz**) and **Kit Clayton** (aka **Joshua Kit Clayton**) are **Pigeon Funk**, and the glitch kingpins have delivered an angular and crazed version of 23rd-century funk from an ultra-robotic future. Get ready for *The Largest Bird In The History Of The Planet... Ever!*



**MIWON**  
*A To B CD/LP*

This is Berlin-based **Hendrik Kröz** aka **Miwon's** second full-length release. **Kröz** is a long-time fixture in the Berlin music scene, and his hundreds of live P.A.s created a big fan base for his soulful electronic pop music. *A To B* will help you get through the cold, barren months, back to summertime warmth, and back again.



# ALBUM REVIEWS

11/08



## DEERHUNTER

*Microcastle*

Kranky/US/CD



BRADFORD COX'S  
ATLANTA FOURSOME  
REDEFINES ITSELF ON  
A STUNNING POST-  
HYPE FOLLOW-UP.

Between all of the dreamy benzo pop of **Bradford Cox's** overflowing **Atlas Sound** output and last year's teaser **Deerhunter EP, Fluorescent Gray**, it's easy to forget that the latter band, ostensibly with Cox at the helm, put out a debut three years ago called *Turn It Up, Faggot* that sounded like the psychedelic punk snarlings of a picked-on kid, and a divisive follow-up, *Cryptograms*, that at the very least sunk that spirit in its swirling, meandering, and frequently aimless drones.

So what was Cox so pissed off about, anyway? It likely doesn't matter—punk isn't what makes **Deerhunter** an interesting band. Punk was what made *Cryptograms* an interesting record, but not necessarily a good one. What made that album actually good were tracks like "Strange Lights," which took blissful '60s pop and showed—**Kranky Records**-style—just how dreamy you can really make a song. Next to wasteful, lazy ambient interludes like "Tape Hiss Orchid" and "Red Ink," the thought and craft in that subsection of the record let us know this was a band worth sticking around for. We did, and got an excellent album from Cox's **Atlas Sound** solo project, *Let the Blind Lead Those That Can See But Cannot Feel*; its soupy pop proved to be a somewhat accurate prediction of what **Deerhunter** would bring forth on its first post-hype full-length, *Microcastle*.

*Microcastle* is more an indie-rock record than most anything Cox and Company have attempted before. "Saved by Old Times" is even abruptly so—effects are kept in check and it's mainly just Cox's voice, as strange and ghostly and narcotized as ever. The song itself is, dare say, bluesy, led by an un-effected guitar pattern that keeps an even meter (unlike "old" **Deerhunter** or **Atlas Sound** songs, which slowly expanded sponge-like

into psychedelic space).

*Microcastle's* jewel—and, so far, the band's—comes about two-thirds of the way through the record on the six-minute mini-epic "Nothing Ever Happened." Like "Saved by Old Times," it's a bit of a rock song, and one that tears at that. It's also angry—the feedback is sharper than anything on *Cryptograms*, the bassline is urgent, and Cox intones morosely and surprisingly expressively (for someone who usually fronts as a phantom) "Nothing ever happened to me/Life just passing/Flash right through me." At about the four-minute mark, it sounds like Cox decided *Fuck it, I'm going to make something happen*, and the song goes off into a thrilling climax of acerbic, soloing guitars. "Little Kids" succeeds in much the same way: About two minutes in, the song breaks out into a series of ecstatic, absolutely thundering crests.

These are such key moments—*Cryptograms* floundered often because some of its songs never got to any kind of resolution, they just bobbed up and down in a kind of pretty yet mundane stew. While *Microcastle's* songs aren't angry or punk—and they sure aren't satisfied—its moments of roar and unrest have a direction; they mean something. That something—decode Cox's anxious lyricism for what that might be on your own time—is what makes *Microcastle* **Deerhunter's** most arresting and certainly most lasting record to date. At the very least, it shows the band is giving a fuck.

*Michael Byrne*

# TOBACCO

## *Fucked Up Friends*

Anticon/US/CD

As the so-called "main constituent" behind the infamously reclusive experimental band Black Moth Super Rainbow, Tobacco concocts hypnotic, psychedelic sound adventures. On his solo debut, he shakes off some of his space-pop trappings while retaining a compellingly deep affinity for analog electronic instruments and gadgetry. Tobacco shows a serious bent towards electro-pop beats—some tracks might even be considered danceable by bedroom-electronics standards. However, his steadfast affection for analog's imperfect crackles and fuzzy edges separates *Fucked Up Friends* from the slickness of Ratatat or !!!. Instead, swelling waves of dreamy keyboards and organs give way to unexpectedly gritty synth blimps, gripping beats, and the occasional tripped-out vocal tangent, which makes Aesop Rock's sole appearance, on "Dirt," especially jarring, while underscoring Tobacco's versatility as a beat-maker and composer. *Connie Huong*



### 15 YEARS OF PARADISE: 15 DJS RECAP 15 YEARS

King Street Sounds/US/CD

King Street Sounds has never parsed words concerning its origins. Named for the street upon which the Paradise Garage stood, the label's email list reads like a Garage-head's who's-who. And they all show up here, on *15 Years* of the label's house-music catalog, each selected by a leading light: Joey Negro, Joe Clausell, Danny Krivit. The tracks traverse the narrow landscape of house, from roof-raisers like Blaze's "Most Precious Love" to more spiritual stuff like Ananda Project's "Cascades of Colour." The irony is that such a vibrant and iconoclastic scene has provided the impetus for decades of slavish replication. Still, *15 Years* is cream-of-the-crop. *Justin Hopper*

### AIDS WOLF

#### CITIES OF GLASS

Skin Graft/US/CD

Chloe Lum and Yannick Desranleau consider their screen-printing op, Seripop, their main gig. But in their incarnation as Montreal's noisiest punk rockers, AIDS Wolf, the music they make keenly complements their busy-beyond-comprehension posters. On *Cities of Glass*, their second LP, they up the ante with more mind-melting guitar-and-drum skronk matched with Chloe's squealing vocals. Opener "MTI" sets the tone with air-conditioner hum and oddball structures, while the title track brings a full-on assault of rapid-fire drums and dueling, incoherent guitar work. With few dynamics between songs, the ringing feedback that breaks down "Relevant Issues" is welcome. Ultimately, *Cities of Glass* sits somewhere between terrible and amazing. It's hard to listen to, but it's even harder to turn off. *Josiah Hughes*

### BUFF1

#### THERE'S ONLY ONE

A-Side Worldwide/US/CD

Capable of carrying both the ruggedness of Guilty Simpson and the smoothed-out style of Little Brother, Ann Arbor, Michigan hip-hop act Buff1 has recently proven himself one well-rounded rhymers. On his sophomore set, *There's Only One*, the MC keeps his subject matter and approach fluid while working with an underrated pack of Michigan producers (14 KT, Black Milk). Buff's fluidity at times lends itself to offbeat tracks like "Electrifying Music Maker," which take some getting used to, but more often his tracks catch fire from the jump. "I Know the Secret" is the perfect example, with his self-assured raps coasting over the classic soul-meets-synthy sonics. Meet Michigan's next great MC. *Max Herman*

### DAN LE SAC VS. SCROOBIUS PIP

#### ANGLES

Strange Famous/US/CD

U.K. exports Dan Le Sac and Scroobius Pip blend humor and smarts with spastic beats on their Strange Famous debut. They dabble in spoken word ("Beat That My Heart Skipped"), shift cadences over change-ups ("Rapper's Battle"), and fume on the human condition ("Letter From God to Man") with gusto on most of these 13 tracks. Le Sac's thick accent doesn't sound gimmicky, and the songs are cohesive for how varied Pip's beats are. "Waiting For the Beat to Drop" and "Development" do drag a bit, and internet hit "Thou Shalt Always Kill" now sounds a bit trite. Nevertheless the duo seems genuine, proclaiming on "Fixed" "*Hip-hop is art/Don't make another pop hit/Be smart!*" *David Ma*



### DINKY

#### MAY BE LATER

Vakant/GER/CD

If techno music had a femme fatale ambassador, it would surely be Berlin-based DJ/producer Alejandra "Dinky" Iglesias. The occasional house track aside, *May Be Later* displays how Dinky has refined her signature aesthetic—dark, eerie vibes ghosting above molten minimal grooves and twerky textures—into something as fluid as the modern dance work she once abandoned for her beloved decks. Dinky is known for her punishing DJ touring schedule, and the rhythmic, hip-swerving bent of these pieces is evidence of her dancefloor expertise. Check the closing cut, "Mind," which veers smoothly from stripped-down techno to piano-key house, in a taut, supple homage to clubland. Sure to win approval from the electronic-music consulate. *Janet Tzou*

### DR. DOOM

#### DR. DOOM 2

Threshold/US/CD

"I'm the god of rap/The lord of music," spits Dr. Doom (a.k.a. Kool Keith) on "I Followed You," from his latest medically minded excursion. But his rich career has buckled considerably in recent years, tarnishing past grandeur with Ultramagnetic MCs and solo projects Doctor Octagon and *Sex Style*. *Dr. Doom 2* is plagued with verses that are lazy, not funny, and amount to nonsense. "RIP Dr. Octagon" and "How Sexy?" are rehashes of his past personas, while the album's best cut, "Surgery" (with Motion Man) is a mediocre collab (Keith even gets out-rapped!). KutMasta Kurt's basic keyboard beats are stale, especially when unaccompanied by strong vocals, making the entire release offensively bad—and embarrassing. *David Ma*

### ELZHI

#### THE PREFACE

Fat Beats/US/CD

One of the most respected MCs out of Detroit and one-third of Slum Village, eLZhi lives up to the hype on his proper solo debut, *The Preface*. With a knack for wordplay, clever concepts, and a breathless delivery, eLZhi has skills that many MCs lack. On "Guessing Game," he spits incomplete bars, testing listeners to finish the line before he does. *The Preface* is produced almost entirely by Detroit luminary Black Milk, whose crafty beat work evokes the ghost of Dilla with heavy bass and slapping snares. The disc is further enhanced by guest verses from Detroiters Royce Da 5'9", Guilty Simpson, and Phat Kat, and makes for a worthy contender for hip-hop album of the year. *Zoneil Maharaj*

the anticipated follow-up to *Popular Demand*.

guest appearances from DJ Premier, Pharoahe Monch, Royce da 5'9", Sean Price, Dwele, Colin Munroe.

features the single "Give the Drummer Sum"

in stores and online  
**October 28**



# BLACK MILK TRONIC

**fatbeats**  
records

purchase *Tronic* and all Black Milk CDs, Vinyl, and MP3s at [www.fatbeats.com](http://www.fatbeats.com)

# DEADBEAT

## Roots and Wire

Wagon Repair/CAN/CD

The techno-dub subgenre seemingly peaked between 2001-2005 with the Burial Mix label's 10" vinyl series. But artists have continued to add their own etchings to the basic draft of transparent sub-bass pulses, compressed, clicky drum programming, and echoing synth stabs. Scott Monteith's Deadbeat project has consistently tweaked and tempered minimal-dub bass motifs into expressive and spacious creations. He experiments rhythmically throughout, particularly on the percussion-driven tribal-house track "Groundation." If you think you know Deadbeat's shtick, you've never heard him sound like this. Monteith unleashes weighty dubstep tunes ("Roots and Wire"), deep roots reggae ("Babylon Correction," "Rise Again," both with Paul St. Hilaire), and dreamy techno steppers ("Xberg Ghosts," "Deep Structure"). On his most compelling release to date, Deadbeat's roots and wires are intimately connected. *Tomas Palermo*



Photo: Lami Borges

### FABRIC 42: ÂME

Fabric/UK/CD

Âme's biggest accomplishment on this compilation isn't the super-smooth mixing, or the smart, open-minded programming. Instead, it's the warmth they give to minimal- and tech-house. The duo, Germans Kristian Beyer and Frank Wiedemann, wring a huge range of emotion out of relatively spare beats and electronics. The female vocalist on Armando's "Don't Take It," for example, sounds all the more believable for the slight scaffolding under her cautionary monologue. Their own contribution, "D.P.O.M.B.," has a fuller sound but builds on a buzzing synth that gives the track a certain nervousness. A minimal aesthetic, but far from a minimal impact. *Luciana Lopez*

### FREE BLOOD THE SINGLES

Rong-DFA/CD/US

Formed in Brooklyn—one part former !!! member and one part "fashionista"—this co-ed punk-funk duo's collected tracks ride rough like reverse cowgirl: ass-slapping and semi-impersonal. The first six selections are pure Williamsburg mutant "disco," an "orgy of bliss" reflecting the urban hustle in the streaking skronk and sharp decay. Some might say the song "Grumpy" is the meat in this sandwich, but I say it's the Heinz ketchup. It's salty, sweet, sour, bitter, and umami—that sense of full, satisfying body. It's like a hypothetical Timberlake/Timbaland/Arthur Russell collaboration dissociative enough to have been fueled by PCP and chased by PBR. Also included are five dub-ble-stuffed sandwich cookies of remix. *Tony Ware*

### FRIEDMAN & LIEBEZEIT SECRET RHYTHMS 3

Nonplace/GER/CD

Cologne psychedelia spans four decades, and it shows no sign of aging. Case in point: the third collaboration between electronic jazz experimenter Burnt Friedman and Can's much-worshipped drummer Jaki Liebezeit, who belies his 70 years of age. Liebezeit anchors ethnodelic grooves with kick-drum and clockwork tom-tom rhythms while Friedman mutates acoustic guitar riffs, DSP tweaks, gongs, and brass riffs that all slash the canvas in cubist strokes, as heard best on "Gegenwart." Not everything works, such as the jarring steel drums that spoil the otherwise fascinating acoustic-techno excursion "Entsafter." But at their peak, the duo's rhythms interlock in a deft precision that eerily recalls Can masterworks. One of this year's best surprises. *Cameron Macdonald*

### FUCKED UP

#### THE CHEMISTRY OF COMMON LIFE

Matador/US/CD

Since forming as a hardcore punk band in 2001, Toronto's Fucked Up has erupted into one of the most forward-thinking and obsessively fascinating bands in modern independent music. *The Chemistry of Common Life*, their second full-length (and near 50th release), sees them expand their Germs-inspired mayhem even more, now including flutes, operatic vocals, and shoegaze walls of guitar (at times, the album features 70 guitar tracks). And while there are a lot of gimmicks, there's also a ton of heart. From the air-raid guitars and addictive chorus of opener "Son the Father" through the melodic anthem "Black Albino Bones," Fucked Up has burnt the notions of genre altogether, and made one of the best albums of 2008. *Josiah Hughes*

### FUTURE SOUND OF RUSSIA

AeroCCP/US/CD

An art history teacher once told my class that modern art that's shown in Calcutta is no different from what's exhibited in San Francisco. The 18 artists from Moscow and St. Petersburg here reminded me of that glum view of a globalized culture, but hell, the *Future* is a hoot. The corn is ripe here: Punk TV is a lithograph of emo-schlocksmen My Chemical Romance; Cheese People's "I'll Be with You" uses tacky heavy-metal guitars to betray an otherwise fine, Italo-disco groove; Yogo! Yogo!'s, ahem, "I'm Not Gay" is a stolen Justice b-side. Turns out junk food knows no geographical borders. *Cameron Macdonald*

### SEBASTIEN GRAINGER

#### SEBASTIEN GRAINGER & THE MOUNTAINS

Saddle Creek/US/CD

Sebastien Grainger's defunct Death From Above 1979 was often too stiff when they bashed out their PBR-drenched grooves. On his solo debut, the singer/drummer's vocals tend to breathe better, but nonetheless he falls into a time warp where oughties' buzz-pop uneasily melds into Carter-era arena rock. Grainger can still throw a mean tantrum, as heard on the great opener "Love Can Be So Mean." He also takes a few sharp left turns, like with the off-kilter coda of "I'm All Rage" and on the falsetto-spiced disco jaunt "Renegade Silence." But elsewhere, his influences are often too distracting and the album turns into a "Guess what Sebastien found in the Goodwill LP bin" game. *Cameron Macdonald*

### HOWIE B VS. CASINO ROYALE

#### NOT IN THE FACE

Fabric/UK/CD

Reduce, reuse, recycle? In summer 2006, Howie B produced the album *Reale* with Italian roots/ska band Casino Royale. But Howie B, whose broad aesthetic has seen him work with artists such as Björk and U2, heard another album in there. He took that album back to the studio and came out with a dark, dubby treatment that tries to remain true to the band's basic sensibilities. The results are sometimes fantastic—the bass on "Milano Double Standard" especially toward the end, is a thick slice of awesome—and sometimes not, as on the dull opener, "Easy Tranquillo." Still, the re-imagining that went into this album makes it clear Howie B's still got vision on his side. *Luciana Lopez*

### ILLA J

#### YANCEY BOYS

Delicious Vinyl/US/CD

For heads still mourning the loss of J Dilla, the release of a rap album by his younger brother John Yancey (featuring all-Dilla production) is the next best thing to a resurrection. As always, Dilla's soulful claps elevate the beats way beyond average. Ila J's rhymes are a mix of backpacker lyricism and bottle-popping playerisms, and while he's perhaps not the most distinctive MC out there, he sounds quite natural flowing over his sib's tracks. "It's time for vacation/Your style's outdated/Bout to send these hatin' hyenas on hiatus," he spits on "R U Listenin'" (with Guilty Simpson). *Yancey Boys* isn't overly inundated with features, making it a true family affair as well as a delight for head-nodders. *Eric K. Arnold*



# RESPECT WORLD WIDE SCRATCHLIVE

ROCK SOLID DJ SOFTWARE AND HARDWARE. FREEDOM TO HAVE YOUR ENTIRE COLLECTION AT YOUR FINGER TIPS. MIX WITH REAL DECKS. THE TOOL REAL DJS TRUST.

Z TRIP • DJ AM • ROB SWIFT • RONI SIZE • DJ RIZ • DJ VADIM • DJ HAUL & MASON • JOHN TEJADA • JAZZY JEFF • DJ BIG WIZ • A-TRAK • A-SIDES • JAZZY JAY



WWW.SCRATCHLIVE.NET  
RANE CORPORATION - USA - 425-355-6000 - WWW.RANE.COM || serato | RANE

## THE STREETS

### Everything is Borrowed

Vice/US/CD

Mike Skinner is turning 30 this year and he's already hit his midlife crisis. Six years ago, the rapper/street poet raised a pint to the British teenage wasteland; now he's a graying curmudgeon watching the world go on without him. "Just when I discover the meaning of life/They change it," he laments on the title track. Elsewhere, he breaks bread with the damned and tells them, "I want to go to Heaven for the weather/And Hell for the company," while he daydreams of paradises lost in the eloquent closer, "The Escapist." Unfortunately, The Streets' formula of choppy garage breaks and Greek chorus vocals are recycled again and rendered less memorable. However, Skinner is still a mature, agile storyteller who rarely wastes a lyric—he's come a long way from rapping about PlayStations and brandy binges.

Cameron Macdonald



### JAZZANOVA AND MR. SCRUFF SOUTHPORT WEEKENDER VOL. 7

SuSU/UK/2CD

At the U.K.'s infamous Southport Weekender event, words such as "soul" and "jazz" take on meanings that might seem outlandish in other settings. But in Southport's empowering context on this new double CD of mixes—from one-crew zeitgeist Jazzanova and maverick vinyl hog Mr. Scruff—such genre-twiddling seems not just possible, but desirable. The results are two mixes parsecs apart in some ways, but beautifully complementary in their end state. Jazzanova uses digital beats to place Badly Drawn Boy and Henrik Schwarz in the same soulful sentence as South Bronx Community Youth Project. Meanwhile, Mr. Scruff mashes together a bank-breaking playlist of rare-groove vinyl from Claussell, Ray Frazier, Gloria Scott, and more. A finer po-mo soul collection does not exist. *Justin Hopper*

### JESU

#### WHY ARE WE NOT PERFECT

Hydra Head/US/CD

Jesu explores the rare moments where industrial metal meets art-house pop—where crushing sonics bleed out over warm, gooey melody. Justin Broadrick, the band's leader, has become increasingly prolific this year, releasing a steady clip of solo and split EPs since last year's dazzling long-player, *Conqueror*. For this EP, Broadrick largely abandons his big, obsessively toned guitars for heady washes of flanging synths, fuzz bass, and his narcotic tenor. *Why Are We Not Perfect*, in other words, is all about the gooey melody—a development that doesn't particularly suit a U.K. band whose vocals and simple-minded lyrics have never been its strong suit. Still, when Jesu goes instrumental, as they do on "Blind and Faithless," shoegaze rarely sounds this heavy, or this blissful. *John MacDonald*

### KALK SEEDS: KARAOKE KALK COMPILATION #2

Karaoke Kalk/GER/CD

This Berlin-based label has never been afraid to take risks, releasing micro-minimal and electro-pop gems since the late 1990s by artists like Senking and Ekkehard Ehler's März. On its second comp, 17 wide-ranging tracks defy immediate classification. What to make of The 23s' "The Longest Moment (Still Lasting)," Toog's "L'esprit de l'inventeur," or Wechsel Garland's "Tiny Stars" except to say that they're all lovely, quirky pop tunes that grab and don't let go? Leichtmetall's "Im Paradies" sounds like sugary, 21st century *chanson*, Donna Regina's "Vague" is slow, dark, and swampy, and Pluramon's shoegazy "Turn In" gives the overworked sub-genre a booming backbeat and exciting new life. Not everything works here, but when it does it's real damn good. *Walter Wasacz*

### LARGE PROFESSOR

#### MAIN SOURCE

Gold Dust Media/US/CD

William Paul Mitchell got cracking with his Large Professor alias as part of early-'90s hip-hop trio Main Source, and went on to construct beats for Nas, Kool G Rap, Cormega, A Tribe Called Quest, plus dozens more. Like fellow '90s greats Masta Ace, Pete Rock, or Gang Starr, Mitchell's soul-sampling



boom-bap blueprint has been modernized but remains largely unchanged. That's a plus on infectious party tracks like "Pump Ya Fist" and "Hardcore Hip-Hop," which rumble and rattle with funky loops and starchy-crisp beats. Jeru Tha Damaja, Styles P, AZ, and Big Noyd add some memorable bars, but Mitchell is musically and lyrically front-and-center throughout. With a title referencing his roots, *Main Source* is proof that Mitchell is still a pro. *Tomas Palermo*

### LARYTTA

#### DIFFICULT FUN

Creaked/SWI/CD

This Swiss duo of Guy Meldem and Christian Pahud may be the coolest thing to happen to weird-ass-avant-electro-poppiness since Ween. *Difficult Fun* is a hallucinogenic ride through an amusement park of off-kilter beats, soothingly psychotic vocals, and multi-dimensional melodies loosely strung together in a surprisingly cohesive format that keeps a smile firmly cramped on your face. "Love Love Odyssey" and "Wonder Vendor" hold things to a familiar and not-too-warped pop format in a Flight of the Conchords kinda way, but tracks like "Voodoo Things" and "Is This Cheese?" unhinge your sense of familiarity with superbly composed music abstractions and guided lyrical ramblings. Turn on, tune in, bug out. *Doug Morton*

### MATTHEW HERBERT BIG BAND

#### THERE'S ME AND THERE'S YOU

IK7/GER/CD

Billed as a jazzy assemblage of protest songs, Matthew Herbert's latest is a hybrid. Working again with his Big Band, the decorated British producer, avant-jazz arranger, and field recorder (samples here include condoms dragged, nails hammered, matches struck, and a host of other sonic clippings culled from the House of Parliament and Mickey D's) has crafted a period-pop album capable of doubling as a musical for people that hate show tunes. The result is anything but snoozy. Herbert's horn arrangements are particularly kinetic on songs like "Battery" and "The Yesness," brass lending a layer of bombast that counteracts the more subversive elements spelled out by Eska Mtungwazi's vibrant, smokebomb vocals. *David Bevan*



# NEW 2 DISC MIX CD • COMING NOVEMBER •

FEATURING BONAFIED CLASSICS BY  
CUT COPY, A-TRAK, M.I.A., DIGITALISM,  
BOYS NOIZE, THE PRESETS + ZILLIONS MORE

BANGGANG.COM.AU



MODULARPEOPLE.COM



## AMP FIDDLER/SLY & ROBBIE

### Inspiration Information

Strut/US/CD

The Riddim Twins Sly & Robbie are known for their mastery of reggae, but their resume also contains a bit of funk, some disco, and even some ambient IDM. Which makes their collaboration with Parliament-Funkadelic keyboardist-turned-superfly solo man Amp Fiddler a wonderful union. *Inspiration Information* showcases everything we've come to expect from Fiddler (soul-drenched vocals, mood-setting keyboard riffs) while spotlighting everything we demand from Sly & Robbie (gravy-thick basslines, solidly rhythmic drums and percussion, tight arrangements). Boasting a high degree of both musicianship and funkiness, this eight-song project just works, from the chilled, jazzy version of "I Believe in You" to the Obama-esque social commentary of "Black House" (an update of George Clinton's "Paint the White House Black") to "Serious," on which Fiddler declares, "I'm more serious than the price of gas." *Eric K. Arnold*



### NIGHTMARES ON WAX THOUGHT SO...

Warp/UK/CD

What exactly Nightmares on Wax—or George Evelyn, the project's main force—"thought" never gets brought up on this, the project's sixth album. But the downtempo cuts here, derived from reggae, jazz, ambient, and breakbeat, are all about not thinking, about letting yourself into a deep groove and staying there for a while. At that point, the problem isn't so much the production quality, which is consistently excellent, so much as the sleepy factor. Some tracks avoid that handily, like the funky "Moretime," which oozes a playful sexiness. *Thought So...* is all too easy to treat as background music—not quite up to Evelyn's typically high bar, but with enough beauty to show NOW isn't over yet. *Luciana Lopez*

### ROOTS MANUVA SLIME & REASON

Big Dada/UK/CD

Rodney Smyth has always skanked to the riddim of a different drummer. Innovative, never imitative, he's the Usain Bolt of U.K. urban music, leaving all competition in the dust. Smyth continues to evolve artistically on his fourth album while continuing his quest for substance and spirituality in a superficial world. Mr. Manuva navigates fluidly between cockney and Jamaican slang, balancing reflective insight with a sense of urgency. For all the creative risks he takes on *Slime & Reason*, there are few missteps. Tracks like "Well Alright," "Kick Up Ya Foot," and "Do Noh Bokka Mi" bring it in classic Manuva fashion, and it's a toss-up as to what's deeper—his lyrics or the sub-bass frequencies. *Eric K. Arnold*

### SCHOOL OF SEVEN BELLS ALPINISMS

Ghostly International/US/CD

Named after a mythological Andean pickpocket academy, this Brooklyn trio has uncovered a rich nexus between humming shoegaze guitar, floaty and ethereal 4AD pop, and the wistful exuberance of '90s Manchester. The Bells ooze as much Cocteau Twins as My Bloody Valentine ("Half Asleep"), but unlike their shoegaze influences, there's little world-weariness here; just an optimistic yearning for something more (the bright, earnest cadences on "My Cabal" assure us that melancholy is a tired business, indulged by those who can't cut it as dreamers). These warm soundscapes might be purely fanciful—where feelings sound elastic and still unbroken—but they're so cozy that we don't mind lingering for a while. Dream pop, indeed: We'll take a unicorn to go, please. *Janet Tzou*

### SQUAREPUSHER JUST A SOUVENIR

Warp/UK/CD

It's hard to pinpoint when Squarepusher became the electro-prog Primus, but it feels at times that Tom Jenkinson, the one-time IDM dandy-turned-binary bassist behind it all, is fucking with us. There's an abstract, absurd concept behind this album—its inspiration said to be glowing, emerald anamorphic coat hangers, oscillating architecture, and time-continuum-shattering instrumentation. Of course, there's also some interesting explorations of robo-disco ("Star Time 2"), a supersaturated  $\mu$ -ziq-esque odyssey ("Planet Gear"), and snake-charming distortion ("Tensor in Green"). The production (especially "Delta -V" and "Quadrature") is much airier and filled with headroom—it feels more like a tracking session than an in-the-box sound-design seminar. *Just a Souvenir* is another fretless frolic for those who like cross-genre noodling with hints of Jamiroquai, King Crimson, and chiptunes. *Tony Ware*

### TERMANOLOGY POLITICS AS USUAL

ST-Nature Sounds/US/CD

Armed with beats from DJ Premier, Pete Rock, Large Professor, and Easy Mo Bee, and cameos from Bun B, Freeway, and Prodigy, Termanology's *Politics as Usual* has all the makings of a great album in the classic East Coast boom-bap tradition. The problem? Termanology, with his mediocre flow and lack of gravitas, is not capable of holding his own next to his time-tested heroes. His shortcomings as an MC are particularly apparent on the Premier-produced, Bun-aided "How We Rock." Despite the fact that Term's Big Pun-invoking verse is his best performance on the album it's Premo's beat and Bun's verse that really make the track pop. *Jesse Serwer*

### THE PRESENT WORLD I SEE

Leaf/UK/CD

Rusty Santos, lauded producer of Animal Collective, Panda Bear's solo shot, and other underground gems, now delivers his own album, with aid from gifted musicians named Mina and Jesse. *World I See* consists of stardust textures, angel-wing breezes, hippo heartbeats, a finger-snapping concerto, and condemned-soul chants—among other unlikely elements. The disc's haphazard psychedelic lavishness recalls Mercury Rev offshoot Harmony Rockets and bits of Goblin's soundtracks for Italian horror-film maestro Dario Argento. Santos bathes *World* in a phantasmagorical, acidic sheen, favoring surprise over structure: quirkiness collides with creepiness, whimsy

entwines with woozy. The Present spikes the air with a weird gas they call "music," and intoxication results in those open to the joys of beneficent delirium. *Dave Segal*

### THE PRIMERIDIAN DA MORNIN' AFTA

All Natural/US/CD

The Primeridian is not the first American hip-hop act to work exclusively with European producers, but on *Da Mornin' Afta*, this longstanding Chicago trio benefits from reaching across the pond. Granted, in connecting with overseas beatsmiths (Nicolay, Willowtreez, and others) Simeon, Tree, and Racetacula don't step tremendously outside of their chill, contemporary Chicago style. Still, on these collaborations they noticeably have fun giving listeners that "real good feeling that evokes soul claps." The DJ Steady-produced "takeuthere" is especially fresh; it's a melodic, cosmic cut that finds the Primeridian MCs effortlessly trading uplifting lines with Iomos Marad and Imani (of The Pharcyde). Despite the lack of surprises, this cross-continental LP is often a success. *Max Herman*

### T. RAUMSCHMIERE I TANK U

Shitkatapult/GER/CD

In complete denial that glam rock and digital hardcore went the way of Y2K, Berlin's Marco "T. Raumschmiere" Haas still bashes it out like the apocalypse is nigh. On this 11-track collaborator-heavy follow-up to 2005's *Blitzkrieg Pop* Haas again orchestrates techno as thrash ("Brenner") and post-schaffle beats as EBM stormers ("The Front Row Is Not for the Fragile!"). There's always something as anachronistic and adrenalized astride the corroded trills ("Cracking a Smile"), furthering the staccato outbursts of Nothing Records circa 1996. "Animal Territory" features the Puppetmastaz, a crew whose blunted, somewhat cartoonish delivery rides upfront dissonance like prime Cypress Hill, while "E" reminds that T. Raumschmiere has been oscillating electrohaus synths longer than nouveau 'ed bangers. *Tony Ware*



Check out thousands more reviews at [XLR8R.com/reviews](http://XLR8R.com/reviews), including new albums from 410 Pharaohs, A Guy Called Gerald, Bomb the Bass, Fujiya & Miyagi, Johnson&Jonson, Madlib, Mike Monday, Lizzy Parks, Pop Levi, Seba, Mike Shannon, Windy & Carl, and more.



// AUDIO TECHNOLOGY  
// FILM PRODUCTION  
// MUSIC PRODUCTION  
// POST PRODUCTION

## Training for your Future

Over 50 campuses worldwide  
Individual studio and lab time  
Over 30 years in education  
Global alumni network of working professionals

### OPEN HOUSE // USA

November 15th // ATL / LA / MIA / NASH

November 16th // NYC

[www.sae.edu](http://www.sae.edu)

Coming Soon: San Francisco  
[www.saesf.com](http://www.saesf.com)

\*programs differ by location. visit us on the web for more information.



New York 212.944.9121 • Atlanta 404.526.9366  
Los Angeles 323.466.6323 • Miami 305.944.7494 • Nashville 615.244.5848

Over 50 Institutes in: USA FRANCE GERMANY HOLLAND SWEDEN BELGIUM AUSTRIA SWITZERLAND SPAIN ITALY SLOVENIA  
GREECE KUWAIT JORDAN AUSTRALIA NEW ZEALAND UNITED ARAB EMIRATES INDIA MALAYSIA SINGAPORE  
TURKEY JAPAN SOUTH AFRICA

creativity meets technology



## Broken Business

By Peter Nicholson

FUTURE JAZZ AND BUSTED BEATS



GECKO TURNER



FEDERICO AUBELE

SA long time ago there was this thing called acid jazz. And one of the only domestic labels putting out records I could somehow shoehorn into that awkward genre was Luv N' Haight, at the time holding forth from Haight Street's own Groove Merchant record shop. Fast-forward 18 years (yikes!) and Luv N' Haight has grown into Ubiquity Records, and they're still dropping the bombs. **Platinum Pied Pipers** have a new album coming up and "On a Cloud" is an uptempo single in a Motown vein—I'm digging the **Trackademics** remix. For some spaced-out, videogame-static-soaked hip-hop, check **Blank Blue's** "Blank Blue," as twisted by **Flying Lotus**. Blank Blue is a project of **Elvin Estela** (a.k.a. **Nobody**), who is always one to keep an eye on. Ubiquity Records—many styles, many smiles.

All the way on the other side of the country, Washington, DC's Eighteenth Street Lounge brings us more of that chilly-chill downtempo goodness we've come to expect. The latest is **Maria Jose** by **Federico Aubele**. Floating Spanish vocals, dubbed-out drums, light acoustic guitars, and a dash of horns make this one a breath of summer in the fall.

For a bit of the rootsy flavor, I've been digging **Midnight Lab Band's Run Riot EP** (Names You Can Trust). The title track is funky, with dashes of horns and clavinet over raw kit work, while "The Forgotten Chant" turns up the organs and drops some vocals into the echo chamber—nice breakdown, too! It's all the work of NYCTrust co-founders **Oneman** and **E's E**.

Best track title of the month goes to **Gecko Turner** for "\$45,000 Guapa Pasea," a track on his **Manipulado EP** (LoveMonk) that, in addition to just sounding cool to my gringo ears, refers to the crushing fees charged for a fake passport to Africans

seeking to sneak into the EU. In contrast to the heavy subtext, all the tracks are sure-fire Latin heat with L.A.'s **Afrodisiac** working over "45K GP" and London's **Blackbeard** taking on "Tieso Y Sin Desayuna." Check his dub if you dig disco-styled squelch-fests.

More Latin goodness comes courtesy of **Tom Eno**, whose newest 7" for Jack to Phono is a true delight. "Two Guitars" has shuffling, *flamenco*-style handclaps and a strutting, stop 'n' go beat, while the flip brings "Estrella," as remixed by **Dusty** from **Jazz & Milk**, which adds some tasty flute and subtle dub production to the Spanish-flavored mix. Olé!

Yet another joint on the Latin tip is **Flyt's** "Higher" b/w "Free" (Futuristica), particularly **Aroop Roy's** rimshot-driven, hip-shaker remix of "Higher," which bounces smooth pads off cocktail-hour female vocals to excellent effect. **Simon S** also turns in a great end-of-the-night cut with his deep soul take on "Free," all heartbeat bass kicks and lazy handclaps.

If you want to close the night (or ring in the sunrise) with something more energetic than that Simon S remix, you could do worse than turning to **Sam Jones' "Joyful,"** which finally sees release on Jus' Listen after making the rounds in the crates of cats like Simbad and Domu. With layers of vocals, keys, and strings, and a righteous broken beat, this one is truly uplifting. And don't miss the shuffling house with some sharp trumpet work on **Waiwan's** "Change of Mind," which graces the flipside. Classy stuff all around.

Best track title of the month goes to **Gecko Turner** for "\$45,000 Guapa Pasea," a track on his **Manipulado EP** (LoveMonk) that, in addition to just sounding cool to my gringo ears, refers to the crushing fees charged for a fake passport to Africans



## En Tu Casa

By Nick Chacona

HOUSEKEEPING: FROM TECH AND MINIMAL TO DEEP AND TRADITIONAL



GAVIN HARDKISS



TONY RODRIGUEZ



STEVE LAWLER

Though Chicago, NY, and San Francisco are generally thought of as the default outlets of U.S. house, NY's often ill-treated neighbor to the west, New Jersey, has proved a fertile breeding ground for some most talented soulful and deep-house producers around. **Tony Rodriguez** (a.k.a. **Brothers Vibe**) has been a staple in Jersey for some time, keeping a steady stream of releases flowing from his cadre of labels like Sound of Music, Jersey Underground, and Mixx Recordings. Rodriguez's aesthetic of raw, no-nonsense rhythm and groove has seen a surge in popularity recently throughout Europe. Thus, he's been tapped for remix work from the likes of Luciano's Cadenza and Mathias Tanzmann's Moon Harbour labels. But fans of his original material can rest assured that there is plenty to look forward to: Sound of Music will see the release of its first double-12-inch, aptly titled *This is The SOM Underground*, and a special white-label Brothers Vibe release entitled "Feelin' House (Berli-Rican Mix)."

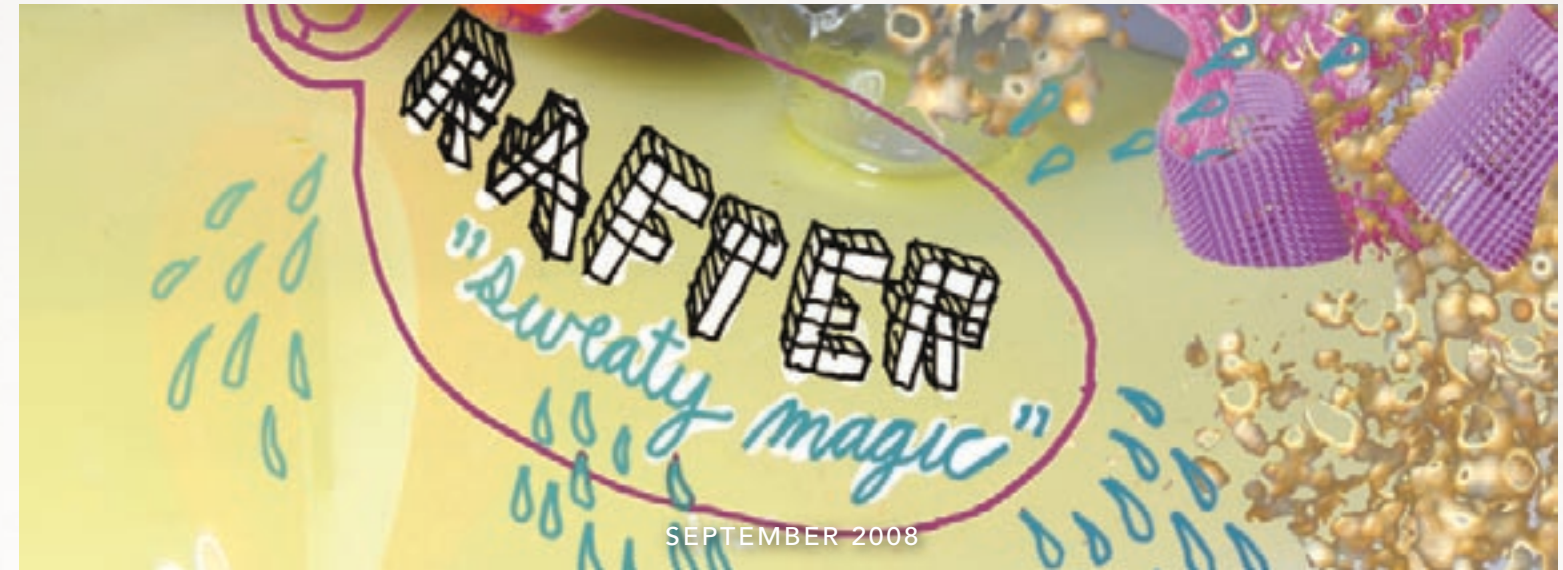
Everyone's favorite phallic disco-house duo **Crazy P** (just P now, not Penis) has recently resurfaced and teamed up with the venerable Leeds imprint 2020 Recordings. "Love on the Line" gets reworked by **Pete Herbert, The Unabombers, Street Gang, and Art of Tones** while **Maurice Fulton** and **Hot Toddy** take liberties on "Lie Lost."

After moving to his adopted home of San Francisco, **Gavin Hardkiss** has returned to the clubber, psychedelic house productions that made **Hardkiss** the *nom de bruit* it is today. Over the next several months, Eight Tracks/Eighth Dimension will be releasing a series of singles from Gavin, leading off with *The Knight of the Hawke Fields EP*, which, incidentally, is the first release that won't be under Gavin's Hawke moniker.

Another S.F. resident, **Joshua** (a.k.a. DJ **IZ**) will see his first original solo release since 2005 on **Luke Mckeehan's** Vancouver-based Nordic Trax label. On the *Baked Goods EP*, Josh delves into his early-'90s Chicago roots, and at the same time displays a penchant for 21st-century house sensibilities. My pick of the lot is "Lil Muffin," a deep, jackin' dub-house tune that will be a versatile weapon for many a crate in the coming months.

Now, I try to make it a point to not cover the same label two issues in a row, but I think it's quite noteworthy to mention that prog-house don **Steve Lawler** will see the release of his next single, "Femme Fatale," on **Josh Wink's** Ovum imprint. Never a label to be pigeonholed into a single genre, Ovum has been squarely focused on moving dancefloors any which way it can, and this release is no exception. "Femme Fatale" is a much-welcomed arpeggiated foray into low-slung tech-house territory. **Ripperton** is enlisted on the mix and the result is nothing short of a timeless workhorse of a club track.

And last but not in any way least, attention all **Moodymann** fans: *KDJ37* is an EP of sorts that will include the highly sought-after tune "Freaky Motherfucker" (not to be confused with the Mike Dunn track of the same name). It's rumored that only five white labels were ever pressed (titled *KDJ32* according to Discogs.com) back when Kenny first did the tune in 2003, and now it will finally be made commercially available. But bear in mind that it will not be released digitally, will likely be super-limited, and will certainly be snatched up quick. Stay sharp!





Âme  
fabric 42  
Out Now

The name Âme is French for "soul," and fabric 42 embodies that very notion throughout: embracing the deep house loops of Daniel Bell's KB Project, pushing up a notch with Mixworks' volatile techy fills, and all the while flirting with lively, playful basslines. The sounds of Innervisions sparkle alongside a diamond-studded cast, breeding a magical soundtrack to the last days of summer.



Howie B Vs Casino Royale  
Not In The Face  
Out Now

A year after the release of 'Reale', the album which celebrated the 20 year career of Casino Royale, 'Not In The Face' is released, the dub version of the same album according to the vision of producer, Howie B.



Stanton Warriors  
Sessions Vol.III  
Available: 11.11.08

Celebrated breakbeat pioneers Stanton Warriors have remained unrivalled in their genre for more than a decade. This long awaited third installment in their seminal "Stanton Sessions" delivers an unsurpassed mix for the electro & breakbeat aficionado alike.

## OCTOBER TOUR

9th Love New York  
10th Altar Pittsburgh  
11th Firestone Orlando  
17th Envy Minneapolis  
18th Temple San Francisco  
20th Nacional Hollywood

Forthcoming in the series: Freq Nasty, Metro Area, Switch & Sinden, Commix, A-Trak



caroline  
DISTRIBUTION

www.fabriclondon.com



Read the Label  
By Jesse "Orosco" Serwer

HIP-HOP MIXTAPES, WHITE LABELS, AND SHIT



K-DEF PHOTO: RICHARD ROSS



GET EM MAMIS

Mixtapes that jack an icon's back catalog should be tired by now, but this month we have two examples of why this format is still bootleg gold. **Daytona's A Tribe Called Fresh** first surfaced earlier this year but the homage to Phife, Tip, and Shaheed is so absurdly out of control, it's begging for a delayed shout-out. Bringing a fresh slate of concepts to the table, the Bronx-based MC convincingly makes classic ATCQ beats like "Scenario (Remix)" and "Vibes and Stuff" (repurposed here into "Ten Fresh Commandments," a hilarious rundown of hood fashion do's and don't's) his own.

The **Get Em Mamis'** Madonna-themed *Material Girl* mixtape is equally hard to hate. And, if hating on hard-ass yet witty females spitting on top of "Who's That Girl" is right, then I wanna be wrong. For some Madonna-free action from the Baltimore-based Mamis, check the immaculately titled "Ooh Ahh Song," which was teased on an episode of *The Wire* last year and can be found at [myspace.com/getemma](http://myspace.com/getemma).

Back around the ass end of the '90s—when underground hip-hop was first getting old and the mainstream was entering its darkest ages—**Antipop Consortium** came along and, for some people including myself, made all that other crap irrelevant. So it's great to see APC back together, even if **Airborn Audio** (**M. Sayyid** and **High Priest**) and **Beans** solo weren't half as disappointing as people made them out to be. "Volcano," the first leak from the reunited group, is an alright start. It lacks the sputtery, stop-startiness of the best Antipop material, but a funky, offbeat chorus makes up for it.

The highly anomalous and ever-brainy **MC Paul Barman** has re-emerged with *Buck Moon Kaboom*, a mixtape consisting of tracks dropped daily during a lunar cycle this past summer. "RZAVIEW," the lyrics of which are based on an interview he conducted with one **Robert Diggs**, finds him picking up where Nas' "U.B.R. (Unauthorized Biography of Rakim)" left off, while "Power" is a summary of Robert Greene's *The 48 Laws of Power*. Barman's brand of goof-hop is not for everybody—or even five percent of everybody—but you can't say he isn't boldly trying new things.

Producer **Ron Browz** is about to make moves as an artist. "Pop Champagne" is the first single from his upcoming album, *Etherboy*, and say what you will about the mindless lyrics and AutoTuned vocals, but the drop on the beat is so *hawd* it hurts. At press time the first "Pop Champagne" remix had just emerged with vocals from **Juelz Santana** and **Jim Jones** but this could have an "A Milli"-type future.

Does **Nas** have more ill unreleased tracks than most rappers have in their proper catalog? Nas' own '02 release, *The Lost Tapes* makes a convincing case for just such an argument, as does **Teddy King's** new mixtape. After dropping a mix of unreleased Nasir on a promotional mixtape for his store, Boundless NY, the Brooklyn DJ has put together *Surviving the Times*, a double-disc mix of rare joints ("Life is Like a Dice Game"), demo versions (including the original **DJ Premier** beat for *Illmatic's* "Represent"), and remixes (**K-Def's** take on "Street Dreams"). BTW, if you don't already have it, you need that new "untitled" album. It's Nas' most consistent effort since, well, *The Lost Tapes*.



Hip-hop Guest Reviews:  
DJ Benzi

When it comes to quality control, no one knows the mixtape like Ann Arbor, Michigan resident DJ Benzi. It's no wonder that he gets folks like Sean Kingston and Pitbull to host his mixes, and that his collabo with Mick Boogie, *Motivation*, saw 15,000 downloads in just a little over a week of its release. Currently on tap for the tapehead: His and Boogie's second outing, *Motivation 2*, with Lil Jon in tow, and *Fear & Loathing In Hunts Vegas*, a mixtape for Diplo's latest signing, Paper Route Gangstaz. With all the attention, Benzi's taking his roadshow worldwide. So here's a little taster of what you might hear when he's on the decks. *Derek Grey* [myspace.com/djbenzi](http://myspace.com/djbenzi)

**KARDINAL OFFISHALL FEATURING T-PAIN**  
"GO HOME WITH YOU"

Kon Live-Geffen/US/12  
Cardinal Offishall is back with a new album and this banger featuring the ubiquitous T-Pain. This self-produced jam features thumping 808s and T-Pain almost doing an orchestra-like hook. Look for this jam in every club this winter. *DJ Benzi*

**NELLY FEATURING USHER**  
"LONG NIGHT"

Universal/US/12  
Nelly and Usher link up for this R&B-infused joint. Hearing those two names together, you might think about skipping over this one, but luckily the track is produced by Usher's little brother J-Lack, who gives them a banger. The off-kilter synths are the definite highlight of this one. *DJ Benzi*

**LUDACRIS**  
"UNDISPUTED"

Def Jam-Disturbing the Peace/US/12  
Luda is back with another solid banger, which even includes a cameo from boxer Floyd Mayweather. The production from Don Cannon features a really dope sped-up soul sample and is perfect for Luda's braggadocio lyrics. Definitely the hardest shit out in a minute! *DJ Benzi*

**BLAQSTARR**  
"GET OFF"

Mad Decent/US/12  
Diplo and Blaqstarr join forces for this new slowed-down, synth-driven banger. Diplo's beat effortlessly flips from double-time to half-time while Blaqstarr keeps a dope melody throughout. Hopefully this joint is a peak into what's to come from the pair, and I can't wait to hear the whole album! *DJ Benzi*

# LOTUS HAMMERSTRIKE

THE NEW STUDIO ALBUM ON SCI FIDELITY RECORDS



IN STORES 10.14.08  
[www.lotusvibes.com](http://www.lotusvibes.com)



## After Silence

By Martin De Leon

THE OUTER ORBITS OF ELECTRONIC MUSIC



1000 NAMES



PRINTS



## Bubble Metropolis

By ML Tronik

TECHNO: MINIMAL, BANGING, AND BEYOND



STARTING TEETH



NOIRDEGOUT

Juxtaposition, obscure Austin music festivals, Icelandic composers, and the eccentric state of California are what I want to dig my claws into this month. Put those grandpa sweaters on and follow me.

**Dokuro** is a duo from Oakland that uses ambient noise like a six-string guitar on their gorgeous EP *The Black Room* (Aphonia). Composer buddies **Agnes Szelag** and **The Norman Conquest** go from soft, prickly synths ("The Ghost Goes West") to brainy, noir-ish beats ("Kuroneko") that are the soundtrack to Merzbow's dreams.

Austin is more than just where hippies and (indie) cowboys hang out—it's also where Fun Fun Fun Fest happens. Like a SXSW minus the drunks and Playboy parties (WTF?), this up-and-coming outdoor fest hits the town November 8 and 9 and brings together weirdoes (**Deerhoof**) with classics (**The Dead Milkmen**) at Waterloo Park. Visit [funfunfunfest.com](http://funfunfunfest.com) for more data.

Bersa Discos brings Texas' **DJ Panik** and Argentine member of **Zizek Urban Beats** crew, **Chancha Via Circuito**, together for *tamale-fresh cumbia* tracks on the third disc in their ongoing series. DJ Panik chops up proto-reggaeton MC **El General** with accordion loops ("Te Vez Buena") and does the same dancefloor *cumbia* damage to **Unk's** "Two Step" ("2 Step"). Chancha Via Circuito flips some psych-dancefloor riddims on "Cumbia Merquera" and the pensive yet brilliant "Damas Gratis," which has been featured on some of the dopest *cumbia* mix CDs out there.

Not feeling the Latin rhythms? Check **Prints**, a duo from California that produces egghead pop as if Hot Chip were from sunny Cali. Their *Just Thoughts* EP (Temporary Residence) features thick beats on slow, thoughtful ditties ("Yippy") and tiny, golden-voiced anthems ("Fire Days"). Or wiggle those toes on DFA co-founder **Tim Goldsworthy's** remix (under his **Thee Loving Hand** guise)

of "Too Much Water"—one of the best things I've heard this year.

The water in California must be filled with genius juice because indie-rock trio **Cryptacize**, which features ex-Deerhoof **Chris Cohen**, also reps Oakland. Their split 7" with fellow Yay Area avant-popists **Why?**, "Unusual Animals" (Asthmatic Kitty), brilliantly covers Steely Dan and Bob Dylan's "As I Went Out One Morning." Beware Cryptacize's superpower: **Nedelle Torrisi's** pillowy-soft vocals on their minimalist cover of the Dan's "Peg." The band is also recording its new album and will be on tour with **Danielson** this month.

Similar to the wholesome freaks of Danielson, French electronic music composer **André Popp's** 1957 album, *Delirium In Hi-Fi*, popped into my consciousness in a record store recently, and I'm obsessed. Re-issued by the Netherlands-based Basta label, this one features Popp teaming up with sound wizard **Pierre Fantosme** to use recording techniques of the day (tape speed, audio delays, etc.) to create one of the most haunting *musique concrète* children's albums ever created.

France is a diverse place. Duo **1000 Names** drops two fresh tracks on their "Monobinate" 7" on Paris-based label Eklektik. The single uses Wendy Carlos' theme from *A Clockwork Orange* in a head-nodding way that descends into beat chaos. "Run Don't Walk" is textbook J Dilla except with hazy blips that transform the beat into lush, dope, Gallic territory.

Lastly, composer **Ólafur Arnalds** brings heartbreaking strings from Iceland on his *Variations of Static* EP (Erased Tapes). Like Sigur Rós with beats, Arnalds tinkers with quiet pianos, slow strings, and meticulous thumps on "Fok," and creates a robot-voiced lullaby with "Vid Vorum Smá." Winter might not be so bad after all.

I dunno if it's me, the changing seasons, the political climate, or the recent dust-up with the local mayor here in Detroit (my new homebase), but something is in the air. We had banging techno on the west coast with [kontrol], Decibel Fest, and Lovefest; Midwest wildness with Paxahau and DEMF; even New York is banging it out at Minitex. Do these high-profile events finally signal the rise of techno in the U.S.? I listen to the new **Angel Alanis & Foursquare** release, *Kasper Da Ghost* (Klientele), and wonder. Three bombastic tracks for party rockin'. I'm feelin' the opening cut, "Drama Club," the most. Alanis has really come into his own lately.

Making an abrupt left turn, we run into **Starting Teeth**, the collaboration between **Mathew Jonson's** younger brother **Nathan** (a.k.a. **Hrdvion**) and a French cat named **Childe Grangier**. The *I Continue in the Nude* EP (Creaked) is weird, spaced-out, melodic, and ultimately dancefloor-ready techno. One track begins as a bizarro rave cut and suddenly evolves into the theme from *Hawaii 5-0*. It's a good collection but strictly for the adventurous.

And speaking of adventures, remember that final sequence in *2001: A Space Odyssey* where Bowman goes on that intergalactic journey before ending up a trembling fetus? That trip is a little reminiscent of "A Frog on the Beach" (Initial Cuts), the latest release from **Noirdegout**. Dreamy synth arps with strong percussion here. **Marco Passarani's** mix is a bit deeper but moves the floor. Solid stuff!

Next up is the latest bomb by **Vincenzo**, "The Phantom Image" b/w "The Fruit Fly," on Poker Flat. "The Fruit Fly" is the one; it starts off with a funky loop, which gives way to an eerie, old-school electro synth lead. And then it shoots off into deep space. Another winner for Steve Bug's label.

From Berlin to Montreal, everyone is playing and producing good old-fashioned house music these days (so forgive me for including it here, but some of it is too amazing not to mention). "I Was On My Way to Hell" (Circus Company) is the latest from **Guillaume & The Coutu Dumonts**. A bumping house beat, a nice keyboard hook, and snippets of a preacher's sermon are all this one needs to drive you to devilish deeds on the dancefloor. Find it.

Dirty deeds on dancefloors are a good thing. Look at **Rolando**. Formerly of **Underground Resistance**, he created the instant classic "Jaguar" a few years back and life hasn't been the same since. But don't expect the same melodic, hands-in-the-air Detroit techno on his new EP, *Hiatus* (Delsin); "Where Were You?" is deep, drum-driven, and bouncy. Check for the dub version, too, which seems inspired by Basic Channel. (But then again, who isn't nowadays?)

Finally, there's another new *Detroit Beatdown* sampler out on Third Ear. If you're collecting them, this one is *Volume Two, EP 3*. The four tracks from this sampler are from **Ibex**, **Keith Worthy**, **Norm Talley & Doc Link**, and **Exchange Bureau Meets John Arnold**. On Ibex's opener, "Spiritual War," deep synth pads match up with a spoken-word vocal describing the current state of affairs in Detroit and, by extension, the whole damn country. Worthy's contribution, "Moon Dance," is probably the strongest cut here, though: It's weird and awkward but groovin'. Norm Talley and Doc get tribal housey on us, and Exchange Bureau's "Spookie Dookie" reminds me of funky nights chillin' with Bugz in the Attic! Always nice to see the diversity of music still churning in the Detroit underground.

## NUSPIRIT HELSINKI

OUR FAVORITE THINGS



A compilation of treasured favorites selected by groundbreaking Nordic Jazz collective **Nuspirit Helsinki**.

Featuring tracks and remixes by **Trentemøller**, **Jori Hulkonnen**, **Aisha Duo**, **Five Corners Quintet** featuring **Mark Murphy**, **Joakim**, **CocoRosie**, **Wai Wan** and **Flügelschlag!**

In stores and on digital retailers including **Amazon**, **Napster** and **Juno** now!"

backdrop.

[www.obliqsound.com/backdrop](http://www.obliqsound.com/backdrop)

## GRAND PIANORAMAX

THE HOOK (REMIXES)



The evolution of **Grand Pianoramax** continues with *The Hook* (featuring **Spleen** and **Celena Glenn**), the first single from the group's sophomore release **The Biggest Piano In Town**.

with remixes by **DJ Spinna** and **Stefan Rogall-m.path.iq**

Available on **iTunes**, **DanceTracksDigital.com** and other digital retailers now!

OBLIQSOUND™

[www.obliqsound.com](http://www.obliqsound.com)

# XLR8R TV

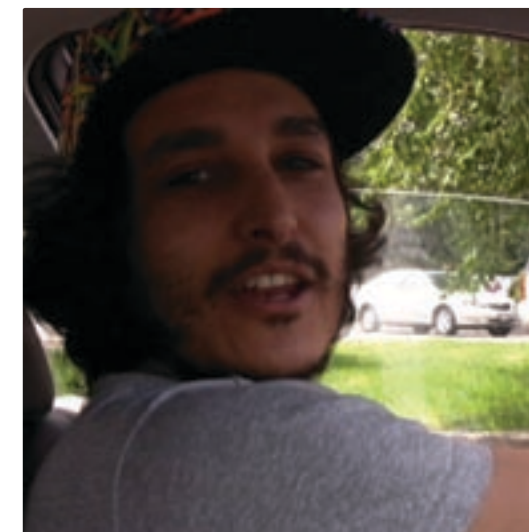


## New episodes every Tuesday

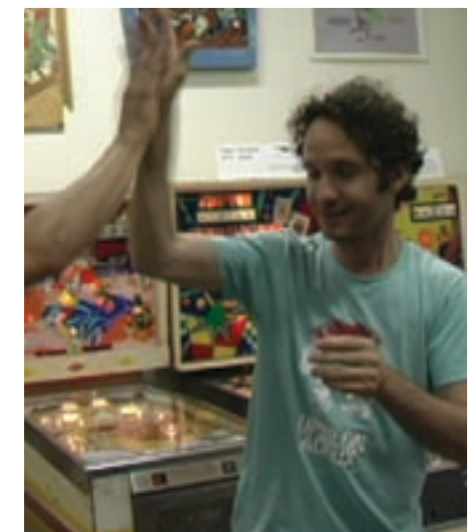
View episodes weekly on [XLR8R.com](http://XLR8R.com) and YouTube. Subscribe to the podcast through iTunes or go to [xlr8r](http://xlr8r).



Episode 81  
The Bug and Warrior Queen



Episode 78  
Portland Peeps:  
Adam Forkner



Episode 76  
Full Tilt Tussle

# EL BUINCHO ALEGRANZA



ALBUM OUT 10-21-08



WWW.MYSPACE.COM/ELBUINCHO  
WWW.THEYOUNGTURKS.CO.UK

COLUMNS



## Fast Forward By Method One

EXPLORING THE BOUNDARIES OF DRUM & BASS.



SABURUKO



EWUN

It's a good problem to have: At the time of writing this column, I'm surrounded by so much music that thinking of an overarching theme is, quite frankly, a waste of space. You want to know about what's new, so let's get right into it!

First up is a release that is sure to be a must-have for fans of dark, hard drum & bass. Rochester, NY's **Ewun** brings four tracks of sonic destruction on the *Wun Nation* EP (Evol Intent), which contains three original tracks and a blinding Ewun and **Mental Sharp** remix of *Evol Intent's* "Take That." While all of the tracks are sure to sound good on a massive soundsystem, the innovative production and glitchy details give "Wun Nation" a surprising amount of subtlety and nuance. If the devil is truly in the details, Lucifer might just be a Ewun fan.

Speaking of the more dancefloor-oriented sounds of drum & bass, you are sure to be hearing a lot from newcomers **Tantrum Desire**. They have been getting enough buzz that **Drumsound** and **Simon "Bassline" Smith** have signed them to an exclusive deal with Technique Recordings, and "Xenomorph" b/w "The Last Stand" is the first of many releases for that label. Both tunes are meant for the rave, with gigantic, wobbly bass and huge drums, and will certainly hit the sweet spot for jump-up fans. The orchestral strings on "The Last Stand" are a nice touch as well.

Drum & bass has gone in a lot of directions over its history, but it's never really been much of a source for social commentary. That changes a bit with **Gridlok's** "The Media Is a Joke" (CIA), which takes a swipe at our culture's fascination with materialism and rumors by creatively rearranging the "Leave Britney Alone!" speech by YouTube flavor-of-the-month Chris Crocker, interspersed with ringing cash registers and the trademark

paranoid Gridlok vibe. The flipside, "Snap the Whip" (featuring **Origin**), is a bit more straightforward with its Hoovers and ragga-jungle references, but no less good. Bonus points for the *Indiana Jones* samples, too.

When it comes to reggae influences in D&B, there are few producers in the scene that have been carrying the torch (or, is that lighting the torch?) like Toronto's **Visionary**. Backed by the vocals of **Peter Ranking**, "Now" b/w "Girlfriend" (Liondub International) is pretty much what one would expect: rolling beats and bass, a full spread of reggae and dub-influenced effects, and vocals that will go down smoothly on any system.

Brooklyn's **Saburuko** has really been coming on strong as of late, and their new release for Horizon: Inside continues a winning trend. "Titanium" and "Love Is the Devil" are both rollers that strike a balanced approach in their use of sounds and motifs; the synths and squelchy analog samples add a lot of originality and depth to the tunes without undermining their dancefloor thrust.

Finally, keep a look-out for the new double-CD compilation *The Sixth Extinction* from Red Mist Recordings, which includes no less than 20 new tunes for the deep drum & bass fan. The tracklist has a who's-who of established and upcoming talent, featuring **Furney**, **Stunna**, **Solar Empire**, **FX909**, and many, many more. To mention every artist and notable song would take more space than I have here, but stand-outs include the trancey and epic "Over Clouds" by **Arje**, the ultra-deep "Wear Your Seatbelt" by **Antibreak**, and **Solar Empire's** "Space Station Orta," which sounds exactly like its title. The truth is, with a release like this there will be multiple favorites... So the best thing to do is buy a copy and choose your own!



PHOTO: LARS BORGES

## House Guest Reviews: Heidi

Heidi Van Den Amstel wasn't always a house and techno maven. (I should know: The raised-on-indie DJ used to sling drinks at the coolest alt-rock club in our joint hometown of Windsor, Canada.) But after she split town for the U.K. a few years back, she jumped into electronic music full-force, helping to birth the famed Phonica Records store, playing regularly at Fabric and other London haunts, and releasing the killer tech-house mix that became Get Physical's inaugural *Monza Club Ibiza* comp. Recently, she and Lopazz completed "The Funk Shovel" for Get Physical's 100th release, and Heidi has just taken the reins of her own BBC Radio show, *In New DJs We Trust*, every fourth Friday from 2-4 a.m. GMT. Here's a taste of what you might catch her playing on-air. *Ken Taylor*

physical-music.com

### SEBO K "DIVA"

Mobilee/GER/12

Sebo is one of my favorite producers and I absolutely love this record. He always makes fantastic tracks and hasn't failed me yet. This one has an old-school feel with a female vocal and super bassline that is sure to make anyone on the dancefloor feel it. Great synth stabs and a breakdown that will have the hairs on the back of your neck standing straight up. It's a proper groover. I can't see how anyone wouldn't be dancing to this... if you're not, you should just go home. *Heidi*

### SIS "NESRIB"

Cécille/GER/12

A few select DJs were lucky enough to have it on CDR, Ricardo Villalobos being one of them. Sis had asked these guys to not share it with

anyone until it came out in October, and I guess that made it a little more special because it wasn't abused. I am telling the truth when I say that this track is a bomb. Super-bouncy, it gets everyone in the room totally freaking out. Nice and dirty with a great vocal and a hook that is to die for. It makes me seriously get down! *Heidi*

### JAMIE JONES & SIMON BAKER "KASKAZI"

Get Physical/GER/12

I've been dropping this track in every set and it's always my biggest track of the night. It's very different from what Simon and Jamie normally do in the studio, and together they've created an amazing record. Once again the vocal is the prominent feature. The bassline is jackin' and the synths are eerie-then when the vocal comes in and you're off! If a track I'm playing doesn't make me move then I'm playing the wrong music and this one does the trick. *Heidi*

Fall Line 2008 Coming Soon  
www.fourletters.org

fine art to fine fabric

## "HEARTIFACT"

A NEW ALBUM BY:

MAGIC HEART GENIES

FEATURING:

MYKA 9  
DJ DREZ  
AND J THE SARGE



Myka 9 and J the Sarge  
LIVE | TRUE | LOVE | LIFE

www.magicheartgenies.com  
sign up for free stuff.



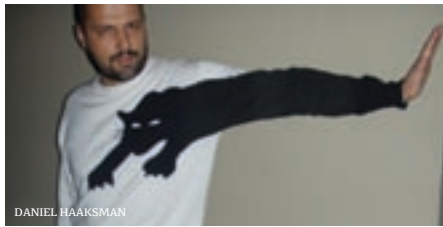
## Basic Needs

By Kid Kameleon

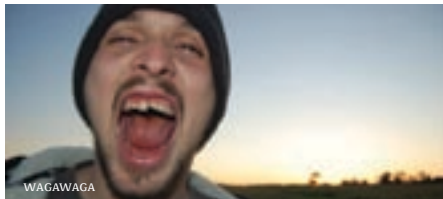
LOW-END NECESSITIES, FROM RAGGA TO DUBSTEP AND BEYOND



OTTO VON SHIRACH



DANIEL HAAKSMAN



WAGAWAGA

Back in my college days I was busy writing about immersive sound environments for theater. At the time my thoughts were fueled by the sounds of the young ~scape label, and I was enthralled by the clicks, whirs, sunken basslines, and deconstructed dub of **Pole's** first three EP/LPs, as well as **Jan Jelinek's** and **Kit Clayton's** warm and stuttering takes on dub techno. It's gratifying to know that eight years later, ~scape is still injecting healthy doses of de- and reconstruction into dance music. Hot on the heels of their first foray into dubstep (the wonderfully heady *Round Black Ghosts*) comes two utterly brilliant remixes of dubstep's cantankerous witchdoctor **Shackleton**. Pole's eerie but captivating take on "Shortwave" calls to mind experimental radio theater, the best moments of the ultra-minimal Road label, and the shudder of Skull Disco, all at once. **Peeverlist**, meanwhile, turns out his absolute best remix yet, with ghostly whispers interweaving with a clattering skip-skip of drums (like Horsepower doing the rain dance) on the beautiful "You Bring Me Down" remix. There truly isn't another label like ~scape, which manages to be experimental in a way that makes you ask, "Why isn't all dance music this interesting?" Keep your eyes and ears peeled for more music from Pole, *Round Black Ghosts 2*, and an album from the super-group **Groupshow** (Jelinek, **Andrew Pekler**, and others) all coming by the end of fall.

Pole should keep his own ear out for a very new promising artist out of London, who's tapping dubstep vibes while going deep into the soaring glitch'n'tweak that marked some of the best of  $\mu$ -ziq's or Kid 606's productions.

**Wagawaga's** three-track EP on **Subeena's** and **Dot's** Immigrant label—featuring "J Dub" (b/w "Leegedon" and "Huatlia")—is superb. Like the Shackleton remixes, **Wagawaga** proves that complex music has a place on the dancefloor. Taking some of the best moments of Skream or Boxcutter, these tracks bump even while they make you clutch your head as you try to figure out his production tricks. A little raw, but a great effort for a first-timer who's making some very original sounds. Definitely a name to keep on your radar! Visit [myspace.com/splagawagawaga](http://myspace.com/splagawagawaga) for more.

I actually told **Daniel Haaksman** I wasn't going to write about him this month, because I talk up his superb Man Recordings label a lot. (Spread the love around, right?) Well, scratch that because Haaksman's first release of original material is just too good *not* to write about! The *Who's Afraid of Rio* EP is just slammin', with four original productions that are filled to the brim with chopped-up shuffles, *birimbaos*, and ecstatic shouts from Rio MCs **Betta**, **Jennifer**, and the **SD Boys**. Every track is a winner. No simple loops here, folks—each tune is chock-full of ever-changing ideas. And look for a Haaksman-curated, one-of-a-kind *bossa nova/baile* compilation coming from Universal. Then check Man's new blog for free downloads and info at [manrecordings.blogspot.com](http://manrecordings.blogspot.com).

Final notes: the- **Plastician** album and others) all coming by the end of fall. **Beg to Differ** is out on Terrorhythm after years of waiting. Solid stuff. **Starkey's** first LP, *Ephemeral Exhibits*, is out now on Planet Mu. Also essential. And a mix of Baltimore club madness called *Must Love Loops* is out from yours truly on Cock Rock Disco. Enjoy!



## Reggae Rewind

By Ross Hogg

THE HEARSAY AND DOWNLOW ON DANCEHALL, DUB, ROOTS, AND LOVERS ROCK



MAVADO AND ASAFA POWELL



KARDINAL OFFISHALL

With Jamaica emerging as the world's greatest sprinting superpower in the recent Beijing Olympics, could a sequel to *Cool Runnings* be far behind? Look for *Hot Runnings: A Summertime Ting* in a theater near you.

After shattering world records and making it look easy, big man Usain Bolt grabbed a Jamaican flag from the crowd (file under "find something and wave") and danced. Color commentator and Trinidad and Tobago native Ato Boldon remarked that the dance was called the "Nuh Linga" and that a song by the same name was burning up the charts in Jamaica. Boldon was right: **Whitey** hit big with his song about the aforementioned dance, and now **Elephant Man**, hot on the heels of his smash hit "Gully Creepa," has a chart-climbing tune called "Nuh Linga" on which he bigs up Bolt's 100-meter time and boasts about his nation's "clean sweep." And all of this comes after **Mavado** recorded "On the Go" (VP) prior to the games in praise of Asafa Powell, whose record Bolt bested. **Voicemail** also namedrops Usain on a track called "Nah Linga" on the slow and dark Silent River riddim (Juke Boxx), which features contributions from **Demarco**, **Serani**, **Assassin**, **Bounty Killer**, and others.

Toronto's **Kardinal Offishall** is gunning for mass appeal after linking up with Akon's Convict Music. As a follow-up to his hit song "Dangerous," he now joins chart mainstays **T-Pain** and **Lil' Wayne** on the remix to Pain's hit "I Can't Believe It," blessing the track with an opening verse in his trademark style.

From love songs to hate songs: **Vybz Kartel** dropped a Mavado diss record called "Art a War" on a re-lick of the 1993 Mad Dog riddim (produced by **John John**). It's an answer to Mavado's "Dem a Fuck" on the Self Defense riddim, also produced by John John. We'll keep you posted on how

this latest iteration of a long-standing beef progresses.

On the uptempo end of the genre, New York's **Federation Sound** is back with a big new riddim: the Gutterball. Clocking in north of 140 beats per minute, Gutterball features vocals from veterans and newcomers alike, including **Beenie Man**, Demarco, **Fambo**, **Kiprich**, **Malica**, **RDX**, **Versatile**, and more. The Workout riddim (Big Ship) from producer **Stephen "Di Genius" McGregor** is another in a long line of upbeat bangers from the youth who seems he can do no wrong. However, the riddim does include one what-the-fuck moment: **Singing Sweet's** ill-advised (and completely non-ironic) cover of **Haddaway's** "What Is Love." Fortunately, this misstep is overshadowed by great cuts from Vybz Kartel, **Sean Paul**, **Mr. Evil**, **Aidonia**, **Assassin**, and others. And **Don Corleon** keeps things moving with the fast-paced (and somewhat Timbaland-esque) 10 Pounds of Kush riddim (Don Corleon), which finds Corleon voicing alongside Sean Paul on "Sweat" and offers a tune from **Beenie Man** and a combination from **Alaine** featuring **8 Bars**.

On the one-drop side of things, be sure to check out the new Back to Mount Zion riddim (Charlie's Records) out of Austin, Texas, of all places. The version, a digital steppers affair featuring live instrumentation from producer **McPulish**, is filled with uplifting, conscious offerings from **Chezidek**, **Judge**, **Ninja Ford**, **Fantan Mojah**, **Luciano**, and more. And the Sweetie Come Brush Me riddim, based on **John Holt's** 1982 tune of the same name, has tracks from **George Nooks**, **Anthony B**, and **Turbulence**. And finally, the Vitamin riddim (Akom) is somewhat reminiscent of last year's Confessions riddim (which spawned **Chuck Fenda's** massive hit "Gash Dem") and offers solid tunes from **Jah Mason**, **Lutan Fyah**, **Natty King**, and **Peter Tosh's** nephew **Edge Michael**.

# SUB-SUBSCRIBE!

SUBSCRIBE TO XLR8R AND RECEIVE OUR INCITE CD FREE WITH EVERY ISSUE.

Stay on the cutting edge of music, style and technology with *XLR8R Magazine*. Subscribe now and receive an INCITE CD with every issue. That's twelve or more tracks of the best new music and software for less than it costs to buy a compilation in the store. Offer good for US subscribers only. Subscribe online at [www.xlr8r.com](http://www.xlr8r.com).



another electronic musician



five  
compact disc  
download

n5MD  
label / mailorder  
n5md.com

VELL VAGRANZ  
compact disc  
download

## LINDSTRØM

WHERE YOU GO I GO TOO

OUT NOW  
on Compact Disc (including bonus disc of *Prins Thomas edits*),  
Double Long Player and download

"Where You Go I Go Too has all the hallmarks of a masterpiece"  
—8,6 *Pitchfork*

"On his debut album, he shoots for the stratosphere and lavishly scores"  
—4/5, *Spin Magazine*

"A modern electronic masterpiece"  
—5/5 *Album Of The Month, IDJ Magazine*

"From an up, to an upper up and then up again"  
—*The Wire*

"You Go I Go Too is a triumph of sound design"  
—4/5, *The Guardian*

"Wherever Lindstrøm wants to go we want to go too!"  
—4/5, *Mixmag*

"Enchanting disco odyssey"  
—4/5, *Uncut*

"Where You Go I Go Too is a hedonistic delight"  
—*Fact Magazine*

[www.smalltownsupersound.com](http://www.smalltownsupersound.com)  
[www.feedelity.com](http://www.feedelity.com)





## Lucky 13

By Toph One

TophOne spins weekly at the RedWine Social, White Label, Saints & Sinners, and Funkside in San Francisco.



PLEASUREMAKER PHOTO: JONATHAN SNYDER



J BOOGIE

There was a time in my gloriously misspent youth when I would have lived and died by the presidential election. Now, even though I sport my Obama button with pride, I know the real work gets done on the local level. Our neighborhoods are what really matter—growing native plants, visiting with the older folks, and trying to live simpler, greener lives. Only on the grassroots level can we really hope to root out the douchebags who use terms like “ultra-lounge” and post things on Yelp and consider themselves experts on everything. Help us, dear reader—you’re our only hope.

### 1. MIDNIGHT LAB BAND “THE FORGOTTEN CHANT”

NYC Trust/US/12  
The third-best thing about my stay in Brooklyn last summer (after the hot Albanian gals and A&L Pizza on Caton) was meeting the Names You Can Trust cats over wine late one night in a room full of records and weed smoke. This midtempo instrumental has gotta be one of the year’s best.

### 2. V/A FUNKY L.A.

white/US/LP  
Raw, rare funk 45s dug up from the depths of Los Angeles, including Charles Miller’s “Black Nursery,” Bill Spencer’s “The Jacksons Pt. 1,” and “Can’t Resist Pt. 1” by the Soul Primers. Hotness via my man Orb.

### 3. J.BOOGIE’S DUBTRONIC SCIENCE SOUL VIBRATIONS

Om Hip-Hop/US/CD  
Boogie does not let us down with his highly anticipated disc of sultry midnight soul and outernational vibes. Stand-outs are “Dirty” featuring Tim’m West of Deep Dickollective, “Together” featuring Jennifer Johns, and the party rocker and first video, “Inferno,” with Lunar Heights. Cheers, brother!

### 4. DEFLON SALLAHR SITUATIONZ

Cold Press/US/CD  
It was a grimy, whiskey-soaked night with Theo G. at King’s County in Brooklyn (tell him I sent you) when the hardest and realest song I’d ever heard came on, quickly followed by the man himself—and that’s about all I remember.

### 5. LUCKY BROWN “POTATO CAKES”

Tramp/GER/7  
Dirty, lo-fi jams recorded on two-track in Washington state and released on Bavaria’s Tramp Records. Long live the funk and long live vinyl!

### 6. DJ DRM THE BHUNABEATS EP

Bastard Jazz/US/12EP  
True Grooves/ US/ CD  
You could rock the party for a while just by mixing back and forth between this and Tiny Violin’s “Este Mundo.” Skanky breaks and heavy 2-step—this is necessary eclecticism.

### 7. FREE BLOOD THE SINGLES

Rong-DFA/US/CD  
Remixes by some of my favorite dirtbags (Barfly, Scotty Coats & Wes the Mes, and Tim “Love” Lee) punch you in the gut like a seven-foot bunny and only add to this duo’s big, burly warehouse sound. Fucking awesome.

### 8. THA GIANTZ CITY OFFICIALS

Y Projects-Hella/US/CD  
Young bucks holding it down nice and crispy for the SFC on this project made possible through a collabo between the Tenderloin YMCA and TD Camp’s Hella Records (home to Bored Stiff and others). Some folks talk and other folks do: Props!

### 9. KRAAK & SMAAK PLASTIC PEOPLE

Ultra-Jalapeno/US/CD  
Supreme Dutch masters K&S take a surprising turn towards the dancefloor with cuts like “Ain’t Gonna Take It No More” and “Ready for Life,” but they keep the heads happy with “Squeeze Me” and the Beck-esque “Bobby & Whitney.”

### 10. PLEASUREMAKER WHAT WE CAME FOR

El Buen Sabor/US/CD  
These Midwest brothers have made big noise since relocating to S.F. a couple years back, and now we finally have some of their Afro-funk grooves for the mix. Beats and loops and horns and drums and vocals all come together right, whether for their weekly Afrolicious night or that jam session at the seawall.

### 11. THE BAMBOOS “KING OF THE RODEO FEAT. MEGAN WASHINGTON”

Tru Thoughts/UK/7  
Just the tip of the ole iceberg of what we can expect when the full-length, *Side Stepper*, drops soon. Yeehaw!

### 12. ROOTS MANUVA SLIME & REASON

Big Dada/UK/CD  
The legend comes through in a big way. Check “Again & Again.”

### LUCKY 13) GAMA-GO

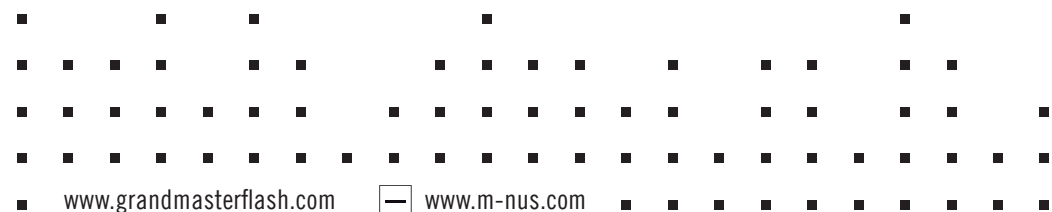
US/clothing line  
This fall, the discerning Team Wino rider is wearing a hunter-green, monster-print hoodie to keep out the fog and frighten away bad drivers. You should too.



DJ’S ARE SO OVERRATED.  
LISTEN TO PRO.

Introducing the all-new TRAKTOR SCRATCH PRO and TRAKTOR PRO. Enjoy movies with Richie Hawtin and Grandmaster Flash discussing everything from gigs to kites and rockets at [listentopro.com](http://listentopro.com). And while you’re there, check out the new TRAKTOR SCRATCH PRO, which combines digital DJing with unprecedented tightness and true vinyl feel. And TRAKTOR PRO, well, it further sets the professional standard when it comes to all digital DJing. Whether you DJ with turntables or a controller, TRAKTOR products are your ultimate weapon.

So what are you waiting for, visit [listentopro.com](http://listentopro.com).



[www.grandmasterflash.com](http://www.grandmasterflash.com)

[www.m-nus.com](http://www.m-nus.com)

**NI** NATIVE INSTRUMENTS

THE FUTURE OF SOUND

## DJ GEAR

Check out our wide range of pro and beginner dj equipment such as Turntables - CD/MP3 Players - Mixers - Cartridges/Needles - Cases - MP3 Software - Headphones & more

### NUMARK USB TURNTABLES USB Recording Technology

**PT-01 USB**  
This revolutionary portable USB turntable enables you to convert your vinyl to WAV or MP3. This rugged, portable turntable can run on either wall or battery power, has a line out signal, comes with a cover with integrated carry-handle, and has an internal speaker for total mobility. **MSRP \$149.00**

**TTI-USB**  
Legendary Numark turntable performance, USB connectivity and the convenience of your iPod are fused together for the first time in the Numark TTI. This USB turntable with built-in universal dock for iPod easily transfers your old vinyl collection to your iPod. Included software archives your records to CD or MP3. **MSRP \$449.00**

### VESTAX VCI-300 w/ Serato ITCH MP3 DJ Software/ Controller **\$899.99**

Vestax and Serato have finally joined forces. They have created a dedicated DJ USB/MIDI controller for the included Serato DJ software. It comes with a built in audio interface with standard 4in/4out and headphone connection, which means all you need for DJing is the VCI-300, a laptop and a set of headphones. **MSRP \$1,299.00**



We offer the highest quality gear at the right price such as: Mixers - Speakers - Amps - Microphones - Compressors - Crossovers - Cables - Lasers - Spots - Scanners - DMX - Effects - Stands - Bulbs - Controllers & more

## SOUND & LIGHTING

### QSC HPR SERIES PA Active Loudspeakers



The new HPR Series offers performers the power, technology and legendary reliability of QSC amplification combined with the simplicity and convenience of powered loudspeaker systems. Whether your application is vocal reinforcement, dance music or full-tilt rock and roll sound, there's a HPR speaker configuration for you. The HPR series protects itself (and your performance) through the use of active Multi-Band Limiting that detects excess level at each amplifier channel before clipping occurs. **MSRP \$1349.00 - \$1999.00**

### CHAUVET LED LIGHTING Save Energy / Save Money

**LED (Light Emitting Diode)** lighting is the way of the future for any club, restaurant or mobile dj. LED has huge advantages over its traditional halogen lighting. These benefits include long lasting life, more range of colors, lighter weight and smaller designs, more quiet, less heat and UV emission and most importantly LED's use less power which is more cost effective and efficient. LED lights come in many forms such as effect, moving head, panel, spot, scanner, tube, wash and spot. Save money and save energy. Go green. **MSRP \$439.99 - \$629.99**



## STUDIO

See our selection of studio gear such as: Drum Machines - Keyboards - Microphones - Mic Pre - Software - Sound cards - USB/MIDI - Monitors - Headphones & more

### ALLEN & HEATH ZED SERIES USB Recorder PA Mixers

**The ZED 12FX Mixer**  
16 essential time-delay effects add to the already bulging feature set. The mixer is ideal for small groups who don't want to carry around an effects unit with their gear but who still want great quality FX at their gigs and on their recordings. **MSRP \$599.00**

**The ZED 14 Mixer**  
This is a mixer for anyone, from entry-level to professional, who appreciates fantastic sound, rugged build quality and imaginative feature sets. It'll be equally happy running your gig on stage, recording live or mixing down in your studio at home. **MSRP \$499.00**

**The ZED 22FX Mixer**  
16 essential time-delay effects add to the already bulging feature set. The mixer is ideal for small groups who don't want to carry around an effects unit with their gear but who still want great quality FX at their gigs and on their recordings. **MSRP \$899.00**



### ROLAND MV-8800 Drum Machine **\$1999 NEW LOW PRICE**

The MV-8800 is a fully equipped sampler and synthesizer with an advanced multitrack recorder equipped with an automated 24-channel stereo mixer and mega effects processor. Mastering tools are provided as well, including a parametric mastering EQ, enhancer, expander, multiband compressor, mastering limiter, and soft-clip algorithm with output dithering. Also includes a VGA output. **MSRP \$2499.00**



VGA MONITOR SOLD SEPERATELY

Specializing in 12"/LP/CD/DVD ( new & used ) we offer an assortment of genres such as Disco - Electro - House - Drum & Bass - Techno - Fidget - Downtempo - Bmore - Dubstep - Breakbeat - Hip Hop - Battle Records & more

## MUSIC



# www.platinum-records.com

# YOUR ONE STOP DJ SHOP

BEAT MAKERS



SOUND



MIXING



SOFTWARE



RECORDING



LOCATIONS

**PORTLAND**  
104 SW 2nd Ave  
Portland, OR 97204  
**503-222-9166**

**SEATTLE**  
915 E. Pike St.  
Seattle, WA 98122  
**206-324-8032**

ORDER ONLINE 24/7

[www.platinum-records.com](http://www.platinum-records.com)

CONTACT US

**1-877-335-6255**



Call us Toll Free for questions on products and inventory

**FREE SHIPPING | NO TAX | GUARANTEED LOW PRICE**  
RENTALS | REPAIR | CLUB INSTALLS | TECH SUPPORT | SPECIAL CD/VINYL ORDERS





## IN THE STUDIO: JAKE ONE

FROM BEATS FOR G-UNIT TO COLLABOS WITH BROTHER ALI, THIS SEATTLE BEAT-MAKER CAN'T LIVE WITHOUT HIS SAMPLER.

Seattle-based beatsmith Jake One defies classification in hip-hop. His discography this decade is as chart-topping as it is depth-plumbing, including work with E-40, MF Doom, and 50 Cent. And his production process is just a mix of live, or a hybrid of the two techniques. No matter the process, Jake aims to bring his rugged underground sound to the widest possible audience. On his debut album, *White Van Music*, he calls in rhymes from indie stalwarts (Blueprint, Brother Ali) and *Rap City*-ready acts (Young Buck, Busta Rhymes) alike. *XL88R* caught up with Jake to talk about how his album came together and his irregular approach to sampling.

**XL88R: ON YOUR ALBUM, YOU PAIR MOS THAT NORMALLY WOULDN'T WORK TOGETHER, LIKE TRIBE'S PLUG ONE AND SLUG, OR BROTHER ALI AND FREEWAY. HOW DID THOSE COLLABORATIONS HAPPEN?**

Jake One: Instead of just having different songs by different artists, I wanted to put some people together that people wouldn't expect but that I thought would actually work. The theme of the album is just trying to make quality hip-hop and not really worrying about singles, first-week sales, and all that bullshit. It basically tries to throw all that out the window and just make songs. [With] the song "The Truth," when Freeway did his part, I just thought [Brother] Ali would sound good on it. I wanted to put him on the record anyway, so it just came together.

**I'VE READ THAT YOU DON'T MAKE BEATS WITH SPECIFIC MOS IN MIND. WHAT INSPIRES THE WHOLE BEAT-MAKING PROCESS FOR YOU?**

A lot of time it's just listening to records and getting into the vibe. I definitely get into a style for a certain period of time; for 10 or 15 beats, I'll do something that's similar. But a lot of times, it's just listening to other music. When I was doing a lot of this album, I really was listening to a lot of the stuff I grew up on, a lot of early-'90s West Coast shit like NWA, Compton's Most Wanted. There's definitely some songs on the album where you hear that [influence]. But I just make the beats and they fall where they fall.

**THOSE EARLY-'90S WEST COAST BEATS WERE DRIVEN BY KEYBOARD AND SYNTH STUFF, WHICH YOU USE A LOT OF. HAS THAT ALWAYS BEEN THE CASE?**

I'm not really the greatest keyboard player. I always liked a lot of that music, but I've always been sample-based. So for some of these records, I start 'em with a sample and then have the musicians I work with like G Koop play around with what I do and add some additional stuff to make it more interesting. When I first started making beats I was trying to be Premier. Straight up, that's who I wanted to be. And you could hear it.

**I DIDN'T SEE THE MPC ON YOUR GEAR LIST ON YOUR MYSPACE PAGE. DID YOU EVER MESS WITH THAT?**

I have an MPC—I had a couple of 'em—I just never got the feel for it. I could fundamentally [use it], but I couldn't necessarily have the feel that I wanted to make the beat mine. For whatever reason, the first sampler I ever had was a Roland S-10 and it was a keyboard sampler so that's just always how I've worked. I had an [E-Mu] Emax after that, which is another keyboard sampler, and then I got into the [Ensoniq] EPS. Now I'm on the [Ensoniq] ASR-10, which is what I've been using since '97 or something.

**GIVEN THE LEGAL ISSUES WITH SAMPLING, ARE YOU LEANING MORE TOWARDS WRITING YOUR OWN LOOPS?**

I'm always gonna have some sampled elements in every beat I do, whether it's drums or a string hit or something, just 'cause that's the texture of sound I like. I've actually done a lot of beats without samples. I like people to not really even know what the hell I'm doing. I don't even want it to be known whether I'm sampling or not; it shouldn't be obvious. When I usually do the live stuff I put a lot of work into having the process be exactly the same as when I use samples. Like that record we did in New York, "Trap Door," with my boy G Koop; he played a different part and chopped every single note up on the ASR like how I would with a sample. It's the same exact process. So I pretty much get the same feel when I come back with it.

Jake One's *White Van Music* is out now on Rhymesayers Entertainment.  
[myspace.com/jakeone](http://myspace.com/jakeone)



IN JAKE ONE'S STUDIO, ENSONIQ EPS, ROLAND S-10, AND ENSONIQ ASR-10



PHOTO: CARLETON HALL

## ARTIST TIPS TITTSWORTH

Jesse Tittsworth might reside in suburbs of Virginia, but the music that he makes is undeniably Baltimore. The breaks-driven, chopped-up bangers on his latest, *Twelve Steps* (Plant Music), combine club music's heavy low-end with bits of pop, R&B, and old funk and soul, and play as well on the dancefloor as they do beneath vocals from The Federation, Nina Sky, and Pase Rock. So how does Tittsworth craft Baltimore club tracks that make MCs wild out and dancers *shake shake shake* dat ass? Read on and find out. *Derek Grey*

### 1. LESS IS MORE

Keep in mind that B-more club music is generally pretty minimal. Not *techno* minimal, but my favorite club tracks of all time breathe really well. There's room for the drums to be big and for the bass to sound mean. Try not to overcrowd the mix with tons of notes and instruments.

### 2. BREAK 'EM

Don't be afraid to tear the drum breaks apart and rearrange a specific slice or slices. Assign the different sections to a keyboard or drum pad and experiment with the groove or sequence. Loop a section of one break and maybe layer it with a piece of another. Take the groove and replay it with your own instruments.

### 3. KEEP IT NATURAL

Keep in mind the milliseconds that separate the live drummers in many club breaks from beats made on a drum machine or with software. Programs like Ableton are really good for getting everything on beat. The result is something that's easy to mix but might not groove right. To get it natural there are times where I will turn quantizing off altogether. Turn away from the grid and just beat your rhythm in real time. Any controller will do—I'll pound a keyboard, mouse, or even my laptop directly to

get those notes to sound right. Programs like Reason also have a percentage function so you can quantize something a little closer without snapping to a cold beat.

### 4. LOW-END THEORY

A big part of Baltimore club music is bass, so your low-end has got to sound right in the club. This might mean a lot of back-and-forth mixing from the car to the club to the studio, but don't rest until it thumps in all places. Try to make sure things aren't fighting in the low-end (do your kicks and subs get clouded together?).

### 5. DO YOUR HOMEWORK

You can learn from programs, studio techniques, tutorials, and all that but there's also going to be a lot you will only get from context. Take the time to learn where club music came from—what made the pioneers and classic records great.

tittsworth.com

"In the digital DJ world, Torq is the best program on the market for creating unique sets. The diverse features and tools in Torq have allowed me to make music that truly inspires."

—Daddy Kev (DJ/Producer, Alpha Pup Records CEO)

# A CREATIVE REVOLUTION



Integrated Hardware/Software  
DJ Performance/Production Systems



Torq Xponent



X-Session Pro



Torq Conectiv

As advancements in digital technology continue to propel the evolution of the DJ, only one application gives trendsetting artists like Daddy Kev the creative tools they need to explore new musical territory. In addition to essential cueing, beat-matching and mixing, Torq goes beyond all other DJ applications by offering a host of real-time creative options unavailable anywhere else. M-Audio designed Torq to easily transition today's diverse DJ into the world of production—delivering complete solutions that fulfill the needs of every DJ.

- **integrated hardware/software systems**  
intuitive operation and rock-solid dependability
- **includes ten built-in effects and support for VSTs**  
add a new dimension to your style
- **16-cell tempo-synced sampler**  
trigger loops and samples on the fly

© 2008 Avid Technology, Inc. All rights reserved. Avid, M-Audio, the ">" logo, Torq, Xponent, X-Session and Conectiv are either trademarks or registered trademarks of Avid Technology, Inc. All other trademarks contained herein are the property of their respective owners. Product features, specifications, system requirements and availability are subject to change without notice.

M-AUDIO

torq-dj.com

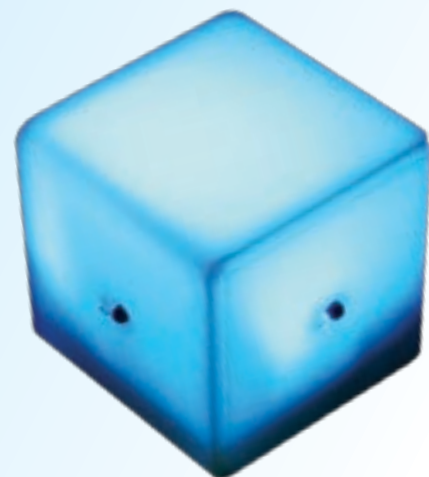


## GLEAMING THE CUBE

PERCUSSA AUDIOCUBES MIDI CONTROLLERS

Since it took us a good few days to figure out what these things did even after getting them, this might take a little explaining: The Percussa AudioCubes are Rubix-sized plastic boxes equipped with motion sensors, and LED-lit from the inside—and from there, they're pretty much whatever you want them to be. When they're moved around, depending on their position and distance from one another, the cubes produce different data—data that is then transferred to your computer, and can be used to alter the sounds coming out of it. As an example, you might set each of the faces on one cube as a different audio effect, and assign each of the faces of another cube to separate tracks in your session. When the “delay” side of one cube makes a visual connection with the “drum track” side of another, the delay effect is applied to those drums; move your hand closer to and away from the cube to control the wetness of said delay effect.

In this regard, they're what happens when you mix the metaphor of motion-sensing building blocks with the process of making electronic music. Ultimately, the cube is very much in the hands of the beholder: Using Max MSP, you can affect synthesizer settings based on movement and motion. The cubes can be set to gradually change color over time or the duration of an effect, giving the user an immediate visual indicator. They can even be used to scratch digital sounds as you would a vinyl record. And beyond all of this sort of bananas MIDI experimentation—the deepest of which you'll want Max MSP for, though there's plenty to be achieved with any MIDI-capable program, including Live and Reason—there's the big visual kicker: Play around with a set of AudioCubes on your desk/turtables/live set-up, and you're pretty much guaranteed to look stoopid-futuristic. *Evan Shamoan*  
MSRP: \$399 (for 2) and \$699 (for 4); percussa.com

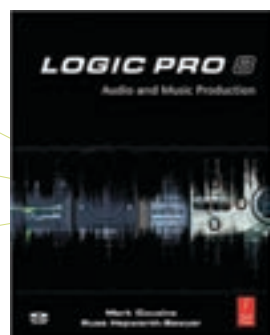


# LESS WORK MORE FLOW



### INTUA BEATMAKER IPHONE DRUM SEQUENCER

For beat sequencers, “phoning it in” has never been a good idea. But BeatMaker turns an Apple iPhone/iPod touch 2.1 into a surprisingly full-featured pattern-creation/editing tool. It's sample-based, has no internal sound generation, and is on the 4/4 bar. But for arranging original kits (your own desktop-prepped packs, or from artists such as Richard Devine), BeatMaker packs the pocket with an admirably customized 16-pad interface. Using slide-out transport/navigation bars, you record live at the bpm of your choice, adding overdubs as the measure loops. Pads sometimes exhibit slight latency, but off-triggers can be manually tweaked in the sequencer before you string your patterns together. Disable the FX bypass and three-band EQ, delay, and a “BitCrusher” can warp the groove. Export as WAV or MIDI. There are limitations—short pad names and repeated screen switching requires healthy concentration—but for flourish on-the-fly this app offers a lot for a little. *Tony Ware* MSRP: \$19.99; intua.net



### LOGIC PRO 8: AUDIO AND MUSIC PRODUCTION TUTORIAL GUIDE

When I first picked up the FedEx box housing my copy of Logic Studio, I couldn't believe I was holding software and not a cinder block. 1000-plus pages of user manual, nearly 700 pages of plug-in overviews, several other random 100-plus-page addendums... this mofo was heavy! *Logic Pro 8: Audio and Music Production* is a manageable, under-400-page, full-color Logic Pro instructional guide that succinctly covers the bases without straining your lower back. Divided into 11 very approachable chapters, the authors clearly depict the processes involved in getting your ideas from scratch to the dancefloor via Logic. Walkthroughs and well-coordinated box-outs provide firm instruction, and an included CD offers audio samples that relate to topics and exercises. *Roger Thomasson*  
MSRP: \$42.95; focalpress.com



**Ableton Live 7** is your companion during every stage of the musical process, from creation to production to performance.



**Ableton Suite** combines Ableton Live with an inspired collection of Ableton instruments for an elegant workflow.



**Ableton Live 7 LE** gives you an intuitive interface and pro features for recording, songwriting, remixing and DJing.



Ableton Live 7, Ableton Suite and Ableton Live 7 LE out now!  
Test drive at [www.ableton.com](http://www.ableton.com)

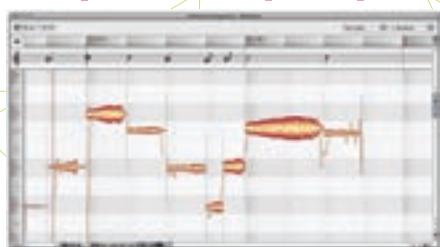


**CERWIN-VEGA CVHD 5.1 SURROUND SOUND SYSTEM**

If the phrase “go big or go home” strikes a chord, Cerwin-Vega’s CVHD 5.1—a six-piece satellite/subwoofer system—provides the perfect opportunity to go big... at home. Each of the five identical satellite speakers is a couple feet tall and half a foot wide, meaning they take up a fair amount of space in the home, and they produce face-melting sound in full surround. Unlike many home-theater manufacturers, Cerwin-Vega is a serious speaker company, and it shows: The bass is deep, and the overall sound is incredibly full, perfect for movie-watching, music-appreciating, or drunk-dancing/passing out. At under \$600 online, it’s a great deal (though it should be pointed out that if you’re not wall-mounting, floor stands for the satellite speakers will cost you an extra \$300). By any standards, though, this is a **finely tuned, well-built, screaming mule-kick of a soundsystem**, and a winning proposition for anyone involved... except the neighbors. *Evan Shamoon* MSRP: \$999; cerwin-vega.com

**ACTIVETRAX SELF-POWERED AUDIO SYSTEM**

For iPod enthusiasts—particularly those inclined to bother everyone around them by publicly pumping out their audio—there’s no besting ActiveTrax’s self-powered speaker system. Powered by a hand crank or by the sun, this baby lets out a decent 20 minutes of connected-iPod audio for every minute of winding. No, it’s no Bose system, but for a speaker that fits in your pocket (or the hard/soft case that’s included in the package) and comes in at under 40 bucks, the sound’s not half bad. What’s more, when the iPod isn’t connected (via the eighth-inch jack), the unit offers AM, FM, and Weather Band radio, picked up by a small but retractable antenna. While we don’t recommend polluting the outdoor environs, we’ve gotta admit that it’s a must-have for park-lovin’ folks. *Derek Grey* MSRP: \$39.95; seattlesportsco.com



**CELEMONY MELODYNE PLUG-IN WITH DIRECT NOTE ACCESS**

This is one of those innovations that’s going to save producers serious cash from the get-go. Ever tracked a guitar only to realize the next week that the E string was slightly out of tune? In the past, this usually meant one thing: re-track! In Celemony’s newest iteration of their professional pitch-correction software, they’ve included a modestly titled feature called Direct Note Access. This little wonder literally lets you “unpack” mono or stereo audio files into their component notes and then *manipulate each one independently!* Tune up the E string without affecting the rest of the chord! Lower the pitch of a tom in a drum loop without affecting the kick. The possibilities are endless. **This, folks, is why computers are awesome.** *Roger Thomasson* MSRP: \$TBA; celemony.com



**SKULLCANDY TI GOLD FOIL RASTA HEADPHONES**

What can you say about a pair of **headphones that make you look like the most blinged-out Rastafarian ever?** Fortunately, a lot. Aside from just looking like the king of the dancehall, wearing the TIs (named with the 41mm titanium speakers in mind) affords you some really nice sound, with solid mids and true highs throughout. Packaged with two sets of earpads (I prefer the felty green over the gold vinyl), the TIs offer much comfort—even the over-the-head frame is nicely stuffed. My only issue was that these cans were a *little* crunchy in the low-end, but they offered enough other features to make them worth the price, the best of which is the mid-cord volume adjuster, which makes them great for iPod listening and sound-surfing at my desk—where I’m least embarrassed to wear them. *Brett Ashley* MSRP: \$79.99; skullcandy.com

TENORI-ON

music in the palm of your hand

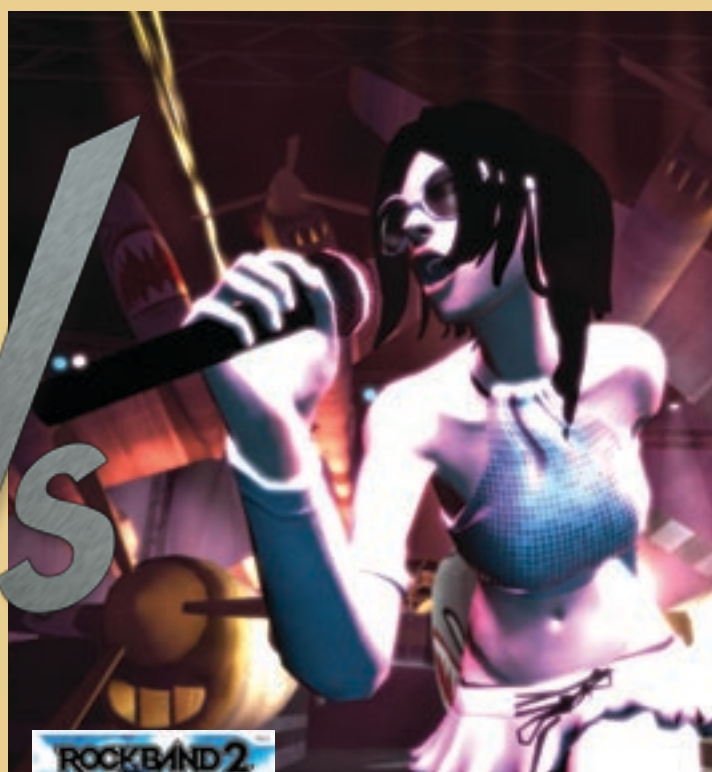


create • control • connect

NOW AVAILABLE FOR PURCHASE IN THE U.S.  
EXCLUSIVELY AT [WWW.TENORI-ONUSA.COM](http://WWW.TENORI-ONUSA.COM)

# Axes to Grind

The latest versions of *Guitar Hero* and *Rock Band* face off for the baddest duel of 2008. *Words* Ryan Rayhill



V  
S

When *Guitar Hero* was unleashed upon the world in 2005, it created quite a stir among the gaming public—it was a novel way to hear some of your favorite classic rock jams while pretending you could actually play an instrument. Sure, there had been other music games but they were mostly cutesy and gimmicky. And they didn't feature Ozzy tunes.

By the time *Guitar Hero III: Legends of Rock* was released last year, the series had become a bona fide cultural phenomenon. It not only blurred generational lines by presenting old and new music, it reinvigorated people's interest in rock 'n' roll and became a legitimate avenue for record companies to regain some financial ground lost over the past 10 years.

The stakes were raised considerably when *Rock Band*, created by the original *Guitar Hero* developers Harmonix, debuted last year with a full-band set-up and entire albums' worth of songs available for download.

Now, with the release of *Rock Band 2* and *Guitar Hero: World Tour*, *XLR8R* takes a look at what to expect this time around, and speaks with the games' respective developers on how they plan to explode our consciousness with faux-rock awesomeness.



**Guitar Hero: World Tour** (Activision; Xbox 360, Wii, PS3, PS2)  
**Number of tracks at time of release:** 86  
**Highlights:** Nirvana's "About a Girl (Unplugged)," Michael Jackson's "Beat It," Ozzy Osbourne's "Crazy Train," Modest Mouse's "Float On," Beastie Boys' "No Sleep Till Brooklyn"  
**Frontman:** Alan Flores, Lead Designer

**NO DRUMMER JOKES**

Similar to *Rock Band*, *World Tour* features an entire band set-up with guitar, bass, drums, and vocals. The redesigned guitar has a touch-sensitive slide bar that allows for tapping and bass slapping while the new drums are covered in silicone—they won't make a racket yet have a velocity-sensitive bounce to them. Dedicated cymbals also ensure a more realistic experience.

**Flores:** "Once they get used to the size and spacing of the kit, real drummers can close their eyes and just play the song."

**MAKE IT REAL**

*World Tour's* Music Creator is perhaps the biggest addition to either game. It essentially gives you a console version of Cubase, allowing you to edit and upload your creations for others to check out online. Create-a-Rocker takes it a step further, offering deep character customization with everything from outrageous clothes to facial features.

**Flores:** "We let you change everything. If you want to make a ninja or a superhero, you can do it. [Plus], four people can plug in their instruments in any combo, switch samples, and jam together live in real time. We're really trying to get people to



create their own music in a fun way, and can't wait to see what kind of music people come up with."

**REVIVING THE DEAD**

The likenesses of several rock stars are set to make appearances, including Jimi Hendrix, Billy Corgan, and Zakk Wylde. In addition, several bands are looking to make their new records available for download in their entirety.

**Flores:** "We have a lot of artists talking to us about releasing their new albums [with us] like we did with Metallica. A lot of new things will be coming out [including] an R.E.M. pack and a Jimi Hendrix multi-pack shortly after launch."

*Guitar Hero: World Tour* is out now. [guitarhero.com](http://guitarhero.com)



**Rock Band 2** (EA; Xbox 360, Wii, PS3, PS2)  
**Number of tracks at time of release:** 75 (plus every song from *Rock Band* can be transferred to *Rock Band 2*)  
**Highlights:** Guns N Roses' "Shackler's Revenge," Mastodon's "Colony of Birchmen," Lush's "De-Luxe," Alice in Chains' "Man in the Box," Duran Duran's "Hungry Like the Wolf"  
**Frontman:** Dan Teasdale, Lead Designer

**ROCK SHOP**

*Rock Band 2* allows for all of your content from the first game, both from the actual disc and downloaded, to be imported into the new game.

**Teasdale:** "There's no such thing as *Rock Band 2* downloadable content or *Rock Band 1* downloadable content; we simply have a Rock Band Music Store. [Soon], we'll have over 500 songs available, ranging from massive classic acts like Boston and

David Bowie all the way to new independent acts like The Mother Hips and Count Zero."

**TAKE 'EM ON**

Battle of the Bands mode allows you to take the band you have created online against other bands around the country to play in competitions set up by Harmonix.

**Teasdale:** "The key for the Battle of the Bands mode is that it's not just four players versus another four players. This is a real band competition of both your friends' bands and the entire world."

**TRAIN IN VAIN**

A new Drum Trainer mode actually teaches the basics on how to play the drums.



**Teasdale:** "The new Rock Band Drum Kit has dramatically quieter pads and a steel-reinforced kick pedal, as well as expansion ports for three cymbals and a second pedal. If you want to be a real drummer, you can purchase the Ion Drum Rocker, a professional-grade electronic kit that also works with Rock Band."

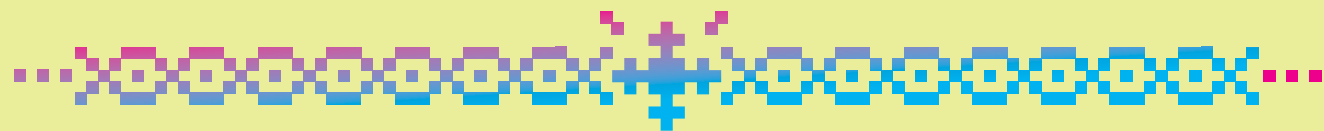
**MERCH TABLE**

Once you have created your band, upload it to the *Rock Band* website where you can create "official" band merch.

**Teasdale:** "RockBand.com's Merch-O-Matic lets you take your band's logo and your characters and pose them for images, as well as for real-world t-shirts and posters. You can even make a real figurine that looks identical to your characters."

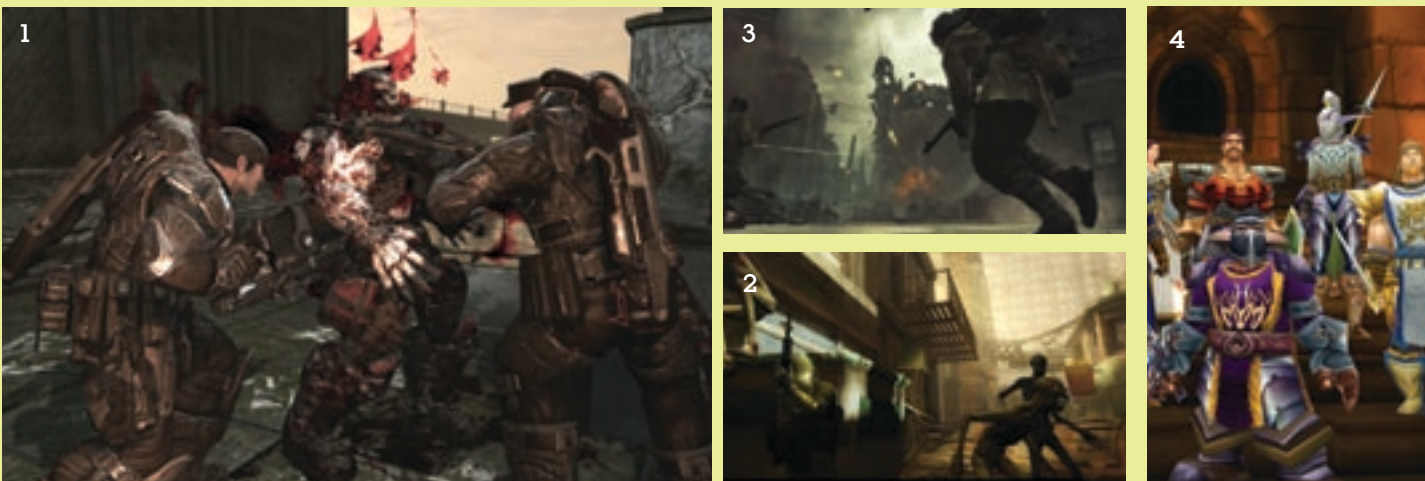
*Rock Band 2* is out now. [rockband.com](http://rockband.com)

words Ryan Rayhill



# loading...

XLR8R picks the hottest videogames and gear of the month.



2008 is almost Audi 5000 and a new leader of the free world is *en route!* And despite the fact that, as of this writing, 50% of Americans seem to have their heads deep up their collective asses, you aren't one of them! You're reading this so you're obviously smart as a whip. But no matter who ultimately becomes our benevolent overlord, one thing is for sure: These games will also rule you. Hard.

Building on the solid foundation of ass that the original kicked two years ago, *Gears of War 2* (Microsoft; Xbox 360) comes out with guns blazing this month to solidify its spot as one of the biggest titles this season. Playing as roughneck super-soldier Marcus Fenix (voiced by the same guy that does Bender!), you must battle against the planet-burrowing scourge known as the Locust right in its own wretched hive of scum and villainy. With giant enemies, chainsaw duels, and the ability to use dead bodies as shields, it's safe to say that this shooter is going to leave a mark.

If you have yet to experience *World of Warcraft* in one way or another, we both pity and admire you. The nigh-inescapable online RPG continues to steamroll its over 10 million users this month with its latest expansion, *Wrath of the Lich King* (Activision Blizzard; PC, Mac). Introducing an entirely new continent,

hundreds of new quests, new jobs, a morbidly badass character class known as the Death Knight, and even haircuts (!), *Lich King* looks to further enrich the lives of all who dare venture into the realm of Azeroth. Or at least those with a lot of time and a credit card.

A sequel to one of the PS3's first certified hits, *Resistance 2* (Sony; PS3) follows a U.S. Army Ranger who successfully defended Britain from an alien invasion in the '50s only to suddenly find that there are even more of the buggers ready to pounce on Chicago, San Francisco, and...Twin Falls, Idaho? Why not! With boss creatures that measure over 300 feet high and a multi-player mode that supports up to 60 people online, *Resistance 2* is the must-have action title for the PS3 this fall.

While many people cried foul when *Castlevania: Judgment* (Konami; Wii) was announced to be a fighting game, the more we see of super-sexy magicians battling Dracula one-on-one in a torture chamber, the more we appreciate the vision of mastermind Koji Igarashi. Being a Wii exclusive, the game uses a unique control scheme to do battle as players traverse a fully 3D environment, using anything and everything around them to take out their opponent. *Judgment* will also connect with the latest DS *Castlevania* title to unlock levels and

content in both titles. Because taking out the undead never gets old.

Following up 2007's Game of the Year is a tall order, but developer TreyArch aims to do just that with *Call of Duty: World at War* (Activision; Xbox 360, PS3, Wii). While *CoD4* took a modern slant on the brutality of war, *World at War* takes the series back to WWII as U.S. Marines battle the Japanese in the Pacific Theater and the Russians take on Germany in Eastern Europe. Flamethrowers and vehicles will be available this time around, and both Kiefer Sutherland and Gary Oldman lend their voices to your commanding officers. Hoo-rah!

Speaking of Bat buddies, how do Green Lantern, Flash, and Wonder Woman strike your fancy? Too vanilla? How about if the Joker shot all of them in the face? Because in *Mortal Kombat vs. DC Universe* (Midway; Xbox 360, PS3), that is a distinct possibility. The once-notorious fighting series takes a turn towards the even-more fantastic as all your faves from that series go toe-to-toe against the best the DC Universe can muster. Despite the fact that Superman is traditionally bulletproof, the story takes some liberties with canon and allows for the gruesome "Fatalities" that *Mortal Kombat* is known for, in a somehow totally awesome way.

1. *GEARS OF WAR 2*
2. *RESISTANCE 2*
3. *CALL OF DUTY: WORLD AT WAR*
4. *WRATH OF THE LICH KING*



Hercules  dj console Rmx

Digital core. Analog roots.™



### DJ CONTROLLER WITH 4-IN/4-OUT AUDIO INTERFACE

- ▶ Accuracy and roomy layout of the controls: 2 jog wheels, 12 rotary buttons, 46 push buttons, 6 faders - including a convenient general volume fader.
- ▶ Built-in audio interface: 4 inputs including 2 stereo analog inputs and phono/line-level selectors to connect vinyl turntables, CD or MP3 players, ryhtm boxes... and 4 audio outputs (+4dBu and -10dBv)
- ▶ Sturdy metal casing.
- ▶ Delivered with its carrying case.
- ▶ High end software - VirtualDJ® 5 DJC Edition - and flawless drivers.
- ▶ Mix all music files in MP3, AIFF, WAV, WMA, OGG, CD Audio formats, as well as iTunes® library (according to your PC or Mac® OS).
- ▶ Compatible with other Pro DJ software which include a learning mode for Midi controls.

[www.HERCULESDJMIXROOM.com](http://www.HERCULESDJMIXROOM.com)

18 years of expertise in digital sound ▶ 6 years of experience in computer DJing ▶ Creator of the 1st dual-deck DJ controller with computer audio interface in the industry ▶ A worldwide leader in this category



© 2008 Guillemot Corporation S.A. Hercules is a registered trademark of Guillemot Corporation S.A. All rights reserved. Microsoft®, Windows® XP and Windows® Vista™ are trademarks and/or registered trademarks of Microsoft Corporation in the United States and/or other countries. VirtualDJ® is a registered trademark of Atomic Productions. Apple®, the Apple logo, Mac OS® are registered trademarks of Apple Inc. All other trademarks are hereby acknowledged and are property of their respective owners. Photos and illustrations not binding. Contents, design and specifications are subject to change without prior notice and may vary from one country to another.

WORDS ALLURA DANNON  
IMAGES HANNAH STOUFFER

VIS-ED

# Hannah Stouffer

A West Coast artist celebrates elegance, wild animals, and Lil' Wayne.

**Right:**  
Hannah Stouffer  
exclusive for *XLRR*,  
"Danse Macabre"  
2008

Hannah Stouffer takes all the things girls are obsessed with—doodling, animals, flowers, curlicues, cute lettering, pretty colors, fancy pens, and diamonds—and turns them into sensual, elaborate watercolor-and-ink collages that are a feast for the eyes.

This 27-year-old Taurus, who recently transplanted herself from San Francisco, CA to Los Angeles, likes some things that are resolutely tough as well, including snakes, monster trucks, bad girls, talons, and skulls... essentially, all the stuff good tattoos are made of.

Stouffer's elegant style has made her a fast favorite with the fashion and advertising crowds—her designs grace packaging for Benefit cosmetics and skate decks for Blood Is the New Black, ads for Camel cigarettes and Secret deodorant and even a Ludacris and Chris Brown video ("I Know What Dem Girls Want"). Does this cause her artistic conflict? No way! Not only is her personal work every bit as accessible and flourish-filled as her commercial stuff but, like Rick Ross, every day she's hustlin'.

We caught up with this Denver-raised spitfire in the middle of playing her Casio SK-5 and daydreaming of performing during the Ice Capades, and talked to her about wild stallions and childhood crushes.





**Above:**  
"10,000 BC,"  
2008

**Right:**  
"Pythonidae,"  
2008

#### What do you find sexy?

The classics: red lipstick, fast cars, femininity, strong character, and stronger cocktails. Color, light, and contrast. Love, lust, and gore. All of those old pulp covers and adventure books about girls, heroism, torture, and passion. Those are perfect.

#### What is the last art you saw that blew your mind?

Cai Guo-Qiang at the Guggenheim Museum in New York City, but I've only seen pictures. I think if I actually went to the show my mind would have been blown all over the walls, my face, and all the way down that huge spiraling terrace they have. There have been a few contemporary fantasy/metal painters that I've seen lately that make it hard to

breathe.

#### Who was your childhood celebrity crush?

I think I remember having feelings for The Count from *Sesame Street* and definitely the bad guy from *Rainbow Brite*—I think I had a thing for villains—and of course Joey from *New Kids on the Block*. I don't think I really had any movie-star crushes; I had pretty weird taste. I remember actually being scared that Superman was going to break through my window and kidnap me in the middle of the night.

#### Have you ever grappled with your work being identified as "feminine," or do you see your gender as inextricable from your art?

I hate those generalizations. I guess my work is feminine but I don't think I can help that... I really try to keep it neutral, and find a balance between the macabre viciousness and the feminine embellishment. I think that [my work] will always have that touch of elegance. I can't help it—I wear a lot of gold.

#### What music do you listen to while you work?

A lot of hip-hop: Too Short, Lil Wayne, Shawty Putt, Eazy. Sometimes '90s R&B slow jams, and some metal, like Heaven and Hell, Sabbath, Alice Cooper. I like mash-ups a lot too; either that or some type of streaming radio station, like Pandora, Thugzone, or Sactownradio.



#### What is your favorite pen?

Uniball Vision-Exact Micro black. And those stupid little Gelly Roll ones, the ones that make me feel like I'm eating donuts and wiping my greasy potato-chip fingers on some stained grey soft-pants.

#### What is your favorite animal to draw?

Snakes! My favorite thing is getting lost in the repetition of drawing something that never ends. I can work for hours on snakeskin. I really like bighorn sheep—I've got this childhood nostalgia for them, as well as most animals. I bring in animal skeletons and bones [to the studio] a lot and I love black panthers, carnivorous birds, and wild stallions.

#### A lot of your work marries organic and

#### inorganic: trucks and lions, RVs and snakes. What intrigues you most about the opposing relationship between modernity and nature?

I consider it to be based on my upbringing, and the contrast and variance that I've encountered throughout my life. At the same time, I just love this distant connection, the opposition. I'll match icons from subcultures and historical eras with elements that are totally irrelevant and examine the outcome and the feelings that develop. I'm constantly creating these stories, based on my own experiences and this endless collection of imagery and obsessions that I have built up in my head. I get overwhelmed with it all very easily, and I try to make lists categorizing everything. I'll start out with a theme, like

"Transylvania" or "Fox Hunting," and note everything I can think of that's relevant to that category on every level, all the way down to the sensory connections. It's kind of insane the amount of research I do, and how deeply I feel like it's all relevant.

#### How important is it to be aware of other people's art?

I like to stay up on my contemporaries, but not too closely. It is important to know the basis of where ideas come from and what's going on out there, though I do remain disconnected from a lot of it. I've found that in order to develop your own attractions and inspirations, you really have to meditate on your own self, not subconsciously drive towards things that have already been done. I





**Above:** "Avenger African Safari," 2007

think it's tough for people to do that... There are so many things to look at these days, and it's all so accessible.

**If you weren't making art for a living what would you be doing?**

Well, I guess I could be making trouble. I think I could get pretty good at that too.

**How did your parents encourage your interest in art?**

My parents were very supportive when I was growing up and still are. They're both very creative—my dad is a wildlife cinematographer and was my biggest influence. They encouraged me to pursue whatever it was that satisfied me, on a

deeper level than what I think is normal. They always supported happiness rather than monetary success. I was always into art as a kid. I would get in trouble at school a lot for drawing but I managed to balance everything out and get my work done. I think I learned to delegate my time and work hard for what I wanted when I was pretty young.

**What is your favorite piece of technology?**

I do love my tape collection, VHS videos and VCRs, and my Cadillac. I have a beautiful DeVille—black leather, gold grill. I can't escape that era, the late '80's—we made everything look so angular, bold, and beautiful. I did just get a pretty amazing

Cintiq tablet; I'm not quite sure how to work it yet, but it seems like it might soon be up there with my other pieces of technology, and my Macbook.

**What's your spirit animal?**

Marchesa Louisa Cassatti's pet panther with a diamond collar.

**If you could take back anything that happened to you in the last year, what would it be?**

Take back? No refunds. No regrets.

grandarray.com

To read more from this interview, visit [XLR8R.com/122extras](http://XLR8R.com/122extras).

C D J  
**202**  
Professional CD Player

**gemini**  
GEMINIDJ.COM

**BIG Features at your fingertips!**



Gemini's CDJ-202 is the Ideal Professional Table Top CD Player for DJs that require all the essential industry standard features and stylish design.

- Audio CD & CD-R compatible
- Extra Large jog wheel
- Anti-shock using RAM buffer memory
- 2 selectable jog modes pitch bend/search
- Instant-start & cue with preview
- Single /continuous play modes
- Seamless loop with reloop
- Pitch bend via jog wheel or buttons +/- 24%
- Three mode time selection
- Frame accurate search
- Large blue backlit LCD display
- Variable pitch control with three settings: +/- 8, 16 & 24%

**CORTEX**  
cortex-pro.com

**"The FIRST TRUE all-in-one mixing solution for iPod!"**



**DMIX300**

- Intelligent Music Database Search
- Dual 80 character text-only dot matrix displays
- RCA Outputs for Master, Booth and Record
- 45mm SuperSmooth Crossfader with selectable curve
- 3-Band EQ with Gain Control
- Pitch Control with range of +/- 24%
- Cue Point Management
- Auxiliary Inputs for Phono/Line devices
- 1/4" Headphone output & 1/4" Mic Input with 2 Band EQ

The first true all-in-one mixing solution for iPod®, the dMIX-300 utilizes Cortex's patent-pending USB-compatible technology by integrating a 2-channel audio mixer with a built-in iPod® Dock, giving DJ's the power to cue, play, pitch, manipulate, mix and even scratch digital music files (MP3 or WAV) directly from their iPod® or any other external USB storage device.

**COMPATIBLE**  
USB Keys | iPods™  
CD/DVD Roms  
Mass Storage Devices  
Keyboard Support

**iKEY-AUDIO**  
THE POWER TO RECORD



Whether recording your DJ sets, live sessions, instrument sketches, podcasts or song ideas, the **iKEY Plus** is proven to be the most convenient real-time recording tool for converting your music into high quality MP3 and WAV files. Listen back to your recordings on a pair of **iKEY's** super crisp **M-Series Studio Monitors!**



TBC

# Been Caught Stealing

How mainstream producers (and indie hipsters) are ripping off the **chiptune** scene.



Back in the mid-'80s and early '90s, DIY programming nerds were a fiercely progressive bunch. Believing that freedom of information is a basic civil right, they hacked everything they could; like graf artists breaking into buildings and tagging them as their own, they removed copyright protection from software applications and introduced "crack intros" to computer programs, letting users of said software know which hacker crew had freed up the program to the public. Those crack screens turned into A/V spatializer demos (op art for the coding-inclined), and the "demoscene" was born. Out of that came chiptunes and 8-bit music: beats and melodies synthesized from old computer sound chips (like you might find in a Commodore 64) with limited polyphony and tone-generating possibilities.

Today, "chiptunes" refers to both a musical style and a subculture of people who make such tracks and give them away for free online. The chiptunes scene has proliferated exponentially

and, in keeping with the original ideal of sharing information, the tunes spread as fast as the open-source software they're made on. Warm and fuzzy socialism, right? Well, not exactly.

As it turns out, chiptunes' egalitarian idealism may be its biggest weakness: Freely downloadable music can tempt those mining "free" samples. Add to that the fact that most of the music is released under idealistic (and frequently misunderstood) Creative Commons licenses—and the fact that the subculture has no real financial backing from labels—and you have a recipe for the perfect musical heist.

Case in point: In 2007, hip-hop producer Timbaland plagiarized the entire melody of a legally remixed track, "Acidjazzed Evening," by Finnish demoscene musician Janne "Tempest" Suni, and used it on Nelly Furtado's "Do It." When the accusations came down, Timbaland responded in an MTV interview with hubristic indifference, implying that there was no reason to

clear samples for videogame music. "The dude is trying to act like I went to his house and took it from his computer. I don't know him from a can of paint," said Timbaland.

Toronto band Crystal Castles also found itself in hot water after yanking a Creative Commons-licensed tune from chiptune producer Lo-bat, chopping it up, pitching it down, adding vocals, and renaming it "Insecticon." Beyond the obvious, the problem here was that the CC license required Crystal Castles to attribute their original source. Secondly, they were not to use that source in a saleable piece of music, and, thirdly, they would be required to license that new piece of music in the same way that the source was licensed. Crystal Castles' management responded by changing the song title to "Crystal Castles vs. Lo-Bat (Unreleased Demo)" and then locking the band's Wikipedia page.

"Lo-bat releases most of his music under what, by any standards, are pretty generous terms," explains New York

chip musician and co-administrator of the 8bitpeoples net-label Bit Shifter (a.k.a. Joshua Davis), attempting to sum of the state of affairs. "He's gone out of his way to allow and promote listener participation in his music, and has made his stipulations pretty reasonable. He's basically saying, 'Here, have this for free, alter it, remix it—just please keep my name attached and please don't sell it.' Crystal Castles' uncredited, commercial use of his audio is obnoxious not because of the act of sampling per se, but because they managed to contravene the few rights Lo-bat opted to keep."

In other words, Davis continues, "It's like Lo-bat opening the door to his house, declaring that everyone is welcome to come in and take whatever they like, except for one off-limits room, and Crystal Castles walking right into that room and helping themselves without being bothered about it at all."

*Nathaniel Adams*

XLR8R (ISSN 1526-4246) is published monthly with bimonthly issues in January/February and July/August for \$20 a year by Amalgam Media, Inc., 425 Divisadero Street #203A, San Francisco, CA 94117. Periodicals Postage Paid at San Francisco, CA and at additional mailing offices. POSTMASTER: Send address changes to XLR8R, 3180 18th St. #303, San Francisco, CA 94110.

*you already know that we offer the finest music and equipment...*



*and so much more...*

## TURNTABLE LAB

[turntablelab.com](http://turntablelab.com)

LA  
323 north fairfax avenue  
323.782.0173

NY  
120 east 7th street  
212.677.0675



# GEARS OF WAR 2

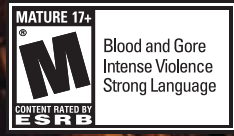


HOPE RUNS DEEP 11.07.08

[www.gearsowar.com](http://www.gearsowar.com)



© 2008, Epic Games, Inc. All Rights Reserved. Epic, Epic Games, the Epic Games logo, Gears of War, Gears of War 2, Marcus Fenix and Crimson Omen Logo are trademarks or registered trademarks of Epic Games, Inc. in the United States of America and elsewhere. © 2008 Microsoft Corporation. All Rights Reserved. Microsoft, Xbox, Xbox 360, Xbox LIVE, and the Xbox logos are trademarks of Microsoft group of companies.



Jump in.

